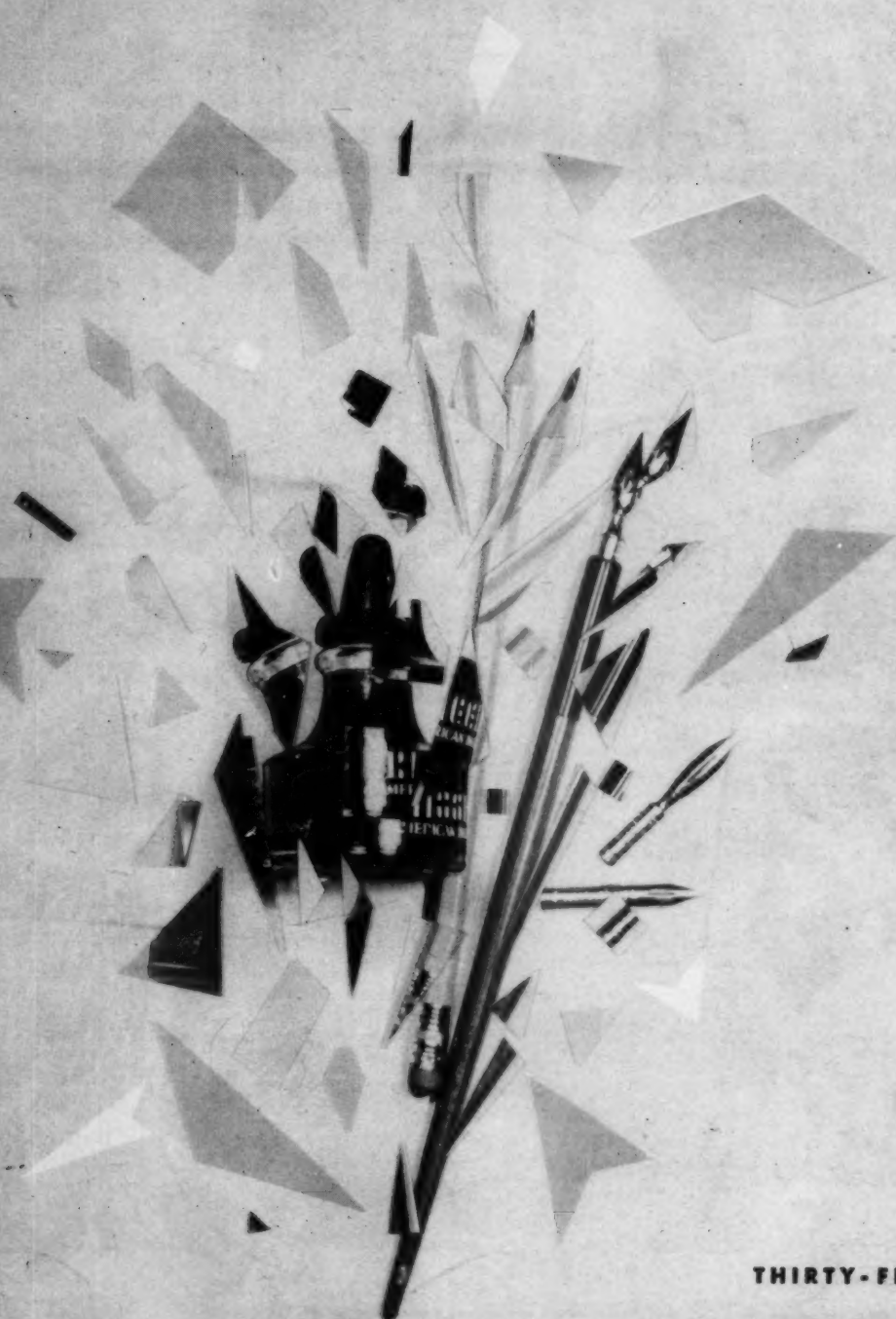


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APRIL 1955



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Firsts, 34ths, and sixths

Four NSAD clubs held their first annual exhibitions this season. Rochester's show is on now. The Minneapolis-St. Paul show is reviewed in this issue of ADSN. Boston and Kansas City held their firsts in 1954.

These new shows are signs of professional growth around the country. And signs that art directors and artists are increasingly aware of their important role in the sales and advertising picture and are increasingly conscious of the importance of showing their clients the kind of work their area can create and produce.

Grand-daddy of them all is New York's, which is now a national exhibition with international overtones. New York's 34th opens June 3rd and will pack the Grand Ballroom of the Waldorf-Astoria for its luncheon, jam a major local gallery for weeks. The whole advertising world will watch this show and from it credit will reflect upon the entire profession. In their areas, each of the local shows, the older ones and the new ones, help reward the professions best work and call it to the attention of their market.

Just as each club is proud of its show, so is this magazine proud to be the official publication for all the clubs, for the NSAD. This issue marks our sixth birthday, starts our seventh year of reporting the news and views of the profession. Last year we published 900 pages. The magazine, like the NSAD, has grown in size and in quality.

And like the NSAD, we are proud of our growth but not satisfied. Our present growth and acceptance by readers and advertisers alike is a challenge to us to serve the profession with more and better material in the years ahead. To do so, a specific program has been developed and is gradually being made effective.

Art Director & Studio News, published monthly by Art Director & Studio News, 43 E. 49 St., New York 17, N. Y. PLaza 9-7722. Subscription price \$3.00 per year; \$5.00 for two years; \$3.50 a year for Canada and \$5.00 for other countries. Back issues 45c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Copyright 1955. Entered as second-class matter at the post office at New York, N. Y.

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Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Saco • **Ass't. Editor:** Dorothy Chapple
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tax talk

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1954 Tax Law Changes

Medical deductions: Medical costs in excess of 5% of adjusted gross income can now be deducted. Last year the limit was 5%. The maximum allowance has been doubled. Only such expenditures for medicine and drugs as are in excess of 1% of adjusted gross income can be counted in the medical costs computation. Toothpaste, deodorants, lotions do not qualify.

Essential transportation expenses for medical care will now be allowed as a deduction. However expenditures for meals and lodging while being treated are not includable.

Where a taxpayer dies, medical expenses incurred during the last illness are now allowed in his final return if paid within one year after his death.

Special clothes: A musician was recently allowed to deduct the cost and maintenance of dress clothes used exclusively in his profession. Certain entertainment expenses closely related to his work were also allowed.

Tax Penalties: For underestimating your income tax, penalties are lower this year. Last year additional charges up to 15% were possible. The present law provides for a single penalty of 6% on the difference between 70% of the actual tax due and the tax paid.

Withholding failure: For failure to deposit withholding and other taxes, a penalty is now provided. There were no penalty provisions last year. The penalty will be 1% of the amount of underpayment of the deposit of each month but not more than 6% totally.

Estimated Tax Return Deadline: Now April 15 instead of March 15. Deadline for final income tax return is also now April 15 for those on a calendar year basis. Payment of the first installment on current year's tax was also moved to April 15.

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business briefs

After rolling along at a high rate, activity for the art and photo fields began tapering off around February 1 and continued softening for some three weeks. Around Washington's birthday activity started picking up.

An analysis of the national art business survey published in this magazine's February 1955 issue underlined two developments now taking place in the field. These have important ramifications.

One is the consistent growth of the smaller art centers as sources of supply for more than just run-of-the-mill work. From Miami straight across the nation to Seattle, art centers are holding and attracting talent, resulting in a faster proportionate increase of billings of the juicier accounts.

One of the most favorable aspects of this is the obvious establishment of a solid art industry whereby a more balanced distribution of work tends to upgrade prices and salaries by bringing costs closer to a national basis and narrowing city by city differences.

The second important development is the increasing flow of accounts to the bigger studios wherever they may be located. For years the industry's grapevine has predicted flop after flop for the studios moving beyond minimal overhead, and for years the grapevine has been as wrong as it is possible to be. A very recent aspect of the big studio growth is their opening of branch shops outside the "mother" city. This development has been a long time in the making, but it is now beginning to pop out, and in the most unexpected directions.

Taken together, the two growth patterns reflect a profitable, solidly entrenched industry developing in step with managements increasing reliance on art direction, art and photography to sell goods.

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quotes

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Walter Margules, Industrial Designer, addressing a Marketing for Management Seminar, Toronto Chapter of the American Marketing Association.

The following quotations are all from the 33rd annual published by the Art Directors Club of New York:

the greatest artist

"He is the greatest artist who has embodied in the sum of his works the greatest number of the greatest ideas."

John Ruskin

modernness

"Perpetual modernness is the measure of merit in every work of art."

Ralph Waldo Emerson

perpetuity

"Techniques vary, art stays the same: it is a transposition of nature at once forceful and sensitive."

Monet

Intellectual laziness

"I often wonder whether some advertising people aren't intellectually lazy. I suspect that some of them are guilty of lazy thinking, of lazy analysis of their problems, of lazy use of data which are available to them, and of indifference toward sound research and good solid facts."

Edgar Kobak, president of Advertising Research Foundation, addressing the Des Moines Advertising Club

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how to prepare art for silk screen printing

BY EDITH PILPEL-STRAUSS, OF PIED PIPER PRESS



Rich colors and a wide range of paper and printing surfaces give screen process printing distinctive appeal to art directors, advertisers and the public. To get the most out of the process one must use good art and design, properly prepared.

Copy preparation know-how among artists is spotty. Some have used it to full advantage for many years, but to many, working with silk screen is a new experience. Some have the mistaken idea that no finished art is required for silk screen, while others say, "you can reproduce any kind of copy by silk screen . . . halftone, process color . . . if you use a photographically made stencil." To correct these notions, to help artists and art directors understand the potentialities and limitations of the process and to help them prepare art for it is the purpose of this article.

Technical Principle

Screen printing is accomplished by pushing thick paint across tautly stretched silk which is partly blocked out by a stencil. Silk and stencil are on a hinged frame. Paper or material being printed is placed in guides on a flat surface under the hinged frame. Paint is strained through the silk onto the paper by a squeegee which moves the paint over the silk screen. The resulting substantial deposit of paint is the main characteristic of silk screen prints—this is where the color intensity comes from and that is, conversely, why the stencil must have enough body to be a real barrier to the paint. It must not be too fine, especially in reverse printing, or the paint will flow under and obliterate the ultra-fine lines.

Three ways of preparing screens

Three methods used are painting directly on the silk, adhering knife-cut lacquer stencils and attaching photographically made stencils to the silk mesh.

The first kind has developed into Serigraphy. You may know of the Tusche method or of painting with maskoid, but this branch of stencil painting concerns almost exclusively the creative printmakers among the artists. You do not "prepare" art for it, you create "by" it.

The knife-cut stencil is by far the most

frequently used in commercial screen reproduction, so much so that a plate-maker of this trade is called a film cutter. Lacquer stencils allow sharp, crisp edges regardless of the silk threads and holes they are bridging. The film has three layers: lacquer, rubber cement and a backing sheet. The film cutter usually places the film over the same-size art and traces outlines with a knife, cutting through only the top layer of the film. Film cutting requires producing one stencil for each color, adding bleeds and underlays according to color rotation and finally "stripping" the openings that will print. The completed stencil is sealed to the screen with lacquer thinner, and after one minute's wait the backing sheet is removed.

The photographic stencil adds to the range of silk screen printing the use of very small copy and of some halftones (up to 85 line screens). These stencils are made by exposing to light a sheet of photosensitive material and a positive transparency in a pneumatic frame. Art should be prepared somewhat larger than same size, black-and-white, using perfect repro proofs and finished drawings. Each color overlay should carry register crosses in the identical places. You get back exactly what you have prepared, and you separate the colors yourself. Plan their sequence in order to add underlays to all but the last color. For silk screen, plan to print the large area first, "dropping on" layer after layer and topping them off with the color that carries the type and other fine detail. If in doubt, talk over the rotation with the artist in charge of your screen printer's darkroom. Don't forget to furnish generous, consistent color swatches. Paint them in opaque poster color or tempera, or choose them out of the silk screen color aid book. Clippings of letterpress ink prints cannot be reproduced in screen paint, and misunderstandings stem from quick watercolor swatches with diluted streaks in them.

When speaking about art for silk screen without specifying the method, the knife-cut stencil technique is meant. Here is how to paint for it without pre-separating colors.

Screen painting is much akin to hand-

(continued on page 12)

Portrait of the Artist

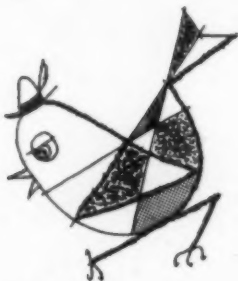
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And in meeting the infinite requirements of industry, the photo has grown more complex, infinitely more specialized. What with photos that are stroboscopic, microscopic and stereoscopic, (to mention but a few) the average AD finds it pretty tough keeping abreast of things. In addition to which he is expected to know all about flexichromes, carbros, dye transfers and what have you. Quite an assignment for a busy executive.

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silk screen

(continued from page 10)

painting. A few simple rules, opaque paints and the right tools are enough to put the artist on safe ground, to leave his mind free to concentrate on creating. So here is a recipe for the artist who is not yet familiar with painting originals for silk screen:

(1) Fasten the sketch over your drawing board where you can always glance up at it.

(2) Get out a sheet of slightly grained illustration board large enough for full size art, some bleed and a blank margin. When a poster is entirely too large, a smaller original of the same proportions can be used as a color guide and a panchromatic photostat blown up to reproduction size will have to serve for the actual outline cutting.

(3) Determine your palette. Choose the colors you will use, even in the rare case when you are not limited as to number. If you have to save colors, it is feasible to use one transparent one in every five. For instance, a clear transparent gray can give a differently tinted shade over every preceding color.

(4) Pre-mix all your colors in sufficient amounts, using opaque poster colors or tempera.

(5) If you are using one transparency, plan to run it last and pre-mix it in oil paint. This will allow you to paint over watercolor areas without dissolving them and will truly show you the resulting shades.

(6) When you have finished mixing, paint large swatches on the margin of the board. This will avoid trouble later.

(7) Put away your airbrush, pens and your finest watercolor brushes.

(8) Now you are free to draw and paint. You can use bold color areas, free brush strokes. Use dry-brush sparingly. To achieve it the filmcutter paints right onto the silk—exactly the way you paint your own art, only in reverse. He cannot give you dot for dot reproduction, as with a camera, and his dots cannot be finer than the silk mesh. What he does give you is the direction and vehemence—the gesture, so to speak—of your dry brush.

(9) Do not dilute nor blend colors while you paint.

(10) If you use copy on a separate overlay, be sure to check exactly where it will fall on your art and paste it in position carefully.

(11) Visualize which color would show best on the colors under the copy and mark it clearly.

(continued on page 14)

pick the right spot



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silk screen

(continued from page 12)

Your screen printer will do the rest. One special technique of stencilmaking, that might be called a cross between Serigraphy and photoscreen, can be used by artists who have much experience in working with printers.

If you have done lithoplates or crayon transparencies, you will not find it difficult to draw with lithocrayon on a vinyl plastic sheet that has a grain to it. This drawing will act as its own transparency. Solid areas can be painted in with opaque paint. For technical reasons, not more than one such plate should be used on any one job. In a modern poster, this plate might be the main one-color drawing with additional color areas illuminating it as backgrounds or complementary shapes. In a realistic poster, this color might carry outlines or shading. It must be pointed out that the completed job should be checked on a light table. But you can be sure of good opacity if you put down all your lines with sufficient determination and pressure. If you hesitate during a line or touch it up, you had better start all over again. A successful plate of this kind does wonders for a multicolor poster.



Cover Designer

Anthony Guyther is now in his 4th year as a free-lance photographer. He's doing advertising photography, still-life, editorial, and beauty photos, particularly enjoys doing surrealist and photo collages. He has also done layouts for Look, Pageant, and House & Garden magazines. Others for whom he has worked included Esquire, R. H. Macy, Bonwit Teller, R.C.A., Decca Records, Pond's cosmetics, Brentano Books, Delman Shoes.



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who FINISHES your WASH DRAWINGS?

...the engraver?
...the lithographer?

...OR YOU?



This KEMART Wash Drawing was reproduced from original artwork—no masking—no opaquing—no tooling!

CLIENT: San Francisco Examiner
ARTIST: Katheryn Dufour

Control your own reproduction with **KEMART Process**

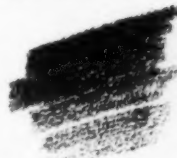
KEMART allows you, the art director or artist, to maintain complete control over the reproduction of your own wash drawings. All tone values are maintained in true relation, including subtle values, true blacks, and pure white highlights.

Your technique is faithfully reproduced—entirely by photographic means. Imagine... your original wash techniques with all the solids, highlights and tonal values. Frankly, it's easy to make a KEMART Wash Drawing and get these fine results...

JUST **2** EASY STEPS

1. Use KEMART Artist Materials
2. Send your work to a KEMART-licensed platemaker.

...and suppose you've made your rendering in Crayon—is the KEMART Process practical? Yes! Your artwork created with crayon or pencil retains all of its original appeal only when reproduced by the KEMART Process.



Write to KEMART for Complete Artist Instructions

KEMART Artist Materials are available through leading Artist and Graphic Arts Supply Dealers.

If you want it reproduced as created—You Want KEMART

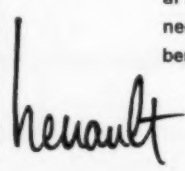


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 john hammer
 charles hawes
 len oehmen
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 carlos richmond
 al scully
 ned seidler
 bert zadig



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what's new

COMPREHENSIVE TYPE BOOK. Bullard's Alphabets is a 536 page type book showing over 2200 different fonts, body and display faces. Complete alphabets and specimens are shown from 4-point to 144 point, with a full characters-per-pica count. Types shown are Linotype, Monotype, Ludlow and foundry. 50 of the latest photo-lettering styles are also shown. There is a section containing copy preparation hints, copyfitting instructions and proofreaders marks. Pages are printed on coated stock and are bound into a loose-leaf binder. Price is \$35. Howard O. Bullard, 150 Varick Street, NYC 13.

SCREENED PRINTS. Booklet issued by Mask-O-Neg illustrates and explains the use of screened prints for reproduction—square halftones, silhouette halftones, combinations, dropouts and surprints. The copy can be reproduced as line copy by the engraver or lithographer without the need for halftone negatives. Also, the copy may be seen as it will appear in print, prior to the making of the plate. For additional information and a copy of the booklet, Mask-O-Neg is at 157 Spring Street, New York.

PHOTO MORGUE. 1,000 photos of general subjects on 192 separate sheets are offered by Eye-Catchers Inc., 207 E. 37 St., NYC 16. Sheets are categorized for filing and photos are printed on one side of the sheet. Halftone dots are already in the photos. Morgue sells for \$3.00. Each month 16 additional pages may be added, with a yearly subscription of 12 issues for \$3.00.

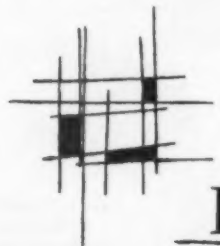
PHOTOCOMPOSES BY DIALING. Coxhead's new Liner photocomposes display type by dialing the letters. There is automatic time exposure for each letter, spacing is automatic and lines can be justified. Type sizes range from 14 point to 72 point. For further information: Ralph C. Coxhead Corp., 720 Frelinghuysen Avenue, Newark 5, N. J.

PLASTIC OVERLAY TAKES PAINT. Kleerkote, a new transparent plastic overlay developed by Bourges Color Corp., holds poster paints, water colors and inks without chipping, peeling or cracking. It can also be airbrushed. Colors can be removed with water without affecting the special coating. Price is \$1.25 for a 20" x 25" sheet. Samples are available from Bourges at 80 Fifth Avenue, New York 11, N. Y.

(continued on page 73)



a new service for photographers



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Stanley Levine
 Rhoda Roth



Mel Richman
STUDIOS, INC.

more

additions to our portfolio



JACK WEAVER *illustrator and author of children's books, is widely recognized for his decorative illustrations and caricatures which have won him many awards.*



SANTO SORRENTINO *formerly with Associated Freelance Artists in New York is nationally known for his line renderings and food illustrations.*



LARRY HARRIS *formerly associated with Chas. E. Cooper Studios has been doing editorial art and advertising illustrations for most every national magazine.*

MUNROE MILAVETZ, art director,
 designer, and layout man...an artist with
 an extraordinary range of abilities and
 a rare talent in each of his fields of work.
 Extremely creative in his thinking, he
 conceives the work, designs it as a layout,
 and directs the rendering of the finished
 art. His work has sparkle, liveliness,
 a distinctive style all his own. One of
 America's most versatile artists,
 "Mel" Milavetz is associated with
KLING STUDIOS in CHICAGO*
 another outstanding artist on our staff.

KLING STUDIOS INC.

CHICAGO • HOLLYWOOD

*CHICAGO • 601 N. FAIRBANKS CT.



Washington holds 6th Show

Sixth Annual Commercial Art and Photography Show is being sponsored jointly by the Advertising Club and the Art Directors Club of Metropolitan Washington, at the Woodner Hotel. The show will be open April 11-23. Presentation of awards will take place at the awards luncheon at the Hotel Statler, April 12.

Baumgarten re-elected in NSAD

Cecil Baumgarten has been elected to another two year term as secretary-treasurer of the National Society of Art Directors. He was elected by a special session of the executive board of the New York Art Directors Club, which names the person to fill this position in the national organization.

Mr. Baumgarten is art director at Lewin, Williams, Saylor Inc., New York.

Huey has best poster in Philadelphia show

Guy L. Huey received the art directors medal for the Best Poster of the Year at the 20th Exhibition of Advertising and Editorial Art of the Philadelphia Art Directors Club. He also received three first awards for the best Point of Pur-

chase Display, Best Indoor Poster and Best Outdoor Poster.

Mr. Huey is advertising manager and creative director at The Massillon-Cleveland-Akron Co., Massillon, Ohio.

Joe Dahl did the finished art on the medal winning poster.

Heads New York's 34th Vincent Di-

Giacomo is chairman of the exhibition committee of New York's 34th Annual National Exhibition of Advertising and Editorial Art and Design. The exhibit will be held at the Associated American Artists Galleries from June 6 to June 24.

Twenty-seven judges have been named: Robert Riggs, Morris L. Rosenblum, Suren Ermoyan, Constantin Joffe., John Averill, Robert Fawcett, Richard Beattie, Thomas Hollyman, Noel Sickles, Wallace F. Hainline, Clark Agnew, Allen F. Hurlburt, F. W. Boulton, Gene Deitch, Budd Hemmick, Joseph Low, Gene Federico, Ladislav Sutnar, Leslie Gill, Arnold Newman, Lester Beall, Cipe Pineles, Gordon C. Aymar, Mark Shaw, Doris Lee, Rene Robert Bouche, and G. Don Shure.

The awards luncheon will take place on June 3 in the Grand Ballroom of the New York Waldorf Astoria.

A giant mailing piece announcing the show and listing the judges was designed by Jack Wolfgang Beck. George Giusti will design the exhibit.





Baltimore: Bernard and Edith Paul demonstrated the making and operating of puppets for TV. . . . Several new members: George P. Fondersmith Jr., artist, Jos. Katz Agency; Leonard Lubin, illustrator, Glenn L. Martin Co.; William A. Kocher, artist, Glenn L. Martin Co.; Samuel W. Ensor, artist, Baltimore News Post; and Warren E. Lawhon, artist, Glenn L. Martin Co.

Kansas City: At the second annual exhibition awards dinner, design medal went to Dick Prezabel of R. J. Potts-Calkins and Holden for a Braniff poster. Art medal to Sandberg-Dunn Studios. Chris Stritzinger, advertising manager of Butler Manufacturing Co. made the presentation of the medals and fifteen certificates.

New York: Salvador Dali spoke at a March meeting. . . . Nick Muray's color transparencies of pre-colombian and Andean civilization were presented by Samuel Lathrop at the club. . . . The club is getting ready to hold its annual golf tournament. *The Place:* One of the East's most beautiful courses, Sleepy Hollow in New Jersey. *The Time:* May 6th, Friday, so that those who will be fortunate enough to participate in this tournament can have a long weekend (they may need it). This tournament is open not only to art directors but those in the affiliated fields as well—photographers, illustrators, engravers and printers. So get your clubs ready—and bring plenty of golf balls!

Rochester: Eastman Kodak Co. invited ADC members to hear Howard Colton speak on Light Sources and Color Reproduction.

San Francisco: Screen Process printers of Northern California presented a program at ADC. Another past program was on TV commercials done on storyboards by Ted Parmalee.

Washington: March meeting featured Leo Lionni, AD of Fortune and Print magazine, and Lawrence Audrain, editor of Print as speakers. It was a joint meeting of the ADC and the Washington chapter of AIGA. Advanced students from various schools were invited to attend.

Linotype Majestic bows

Newest typeface in the Linotype Legibility Group for newspapers is the first body type specifically designed for automatic composition from tape for the 11½-pica column. Majestic is cut in 8-point. It is now used by the Journal of Commerce in New York.

Boston's exhibition chairmen Boston's Art Directors Club has plans well under way for the 1955 Exhibition of Editorial and Advertising Art. General exhibition committee chairman is Thomas S. Baker. Other committee members are: (seated) Stephen O'Leary, Thomas Baker, George Campbell, Leo Waldman; (standing) William Cushman, Joseph L. Tully, Earle Bean, Robert Briggs, Joseph Fannell.

The exhibits will be open to the public May 3-14 at the Boston Public Library. Awards for winning exhibits will be made at the annual Art Directors Awards Dinner May 3 at the Sheraton-Plaza Hotel.

Detroit ADs donate paintings to local hospitals

Over forty paintings were recently donated by the Detroit Art Directors Club to hospitals in the area. This is another of their annual hospital paintings programs.

All paintings were done by members. Prizes were awarded by the club for the paintings best liked by hospital administrators. Claud Streb of Young & Rubicam won first place with a water color landscape. John Droska took second place and Bill Connelly won the third prize. Notable also were water colors by Eldon Roth, Harley Melzian and Bruce Unwin.

Graphic services group forms in D. C.

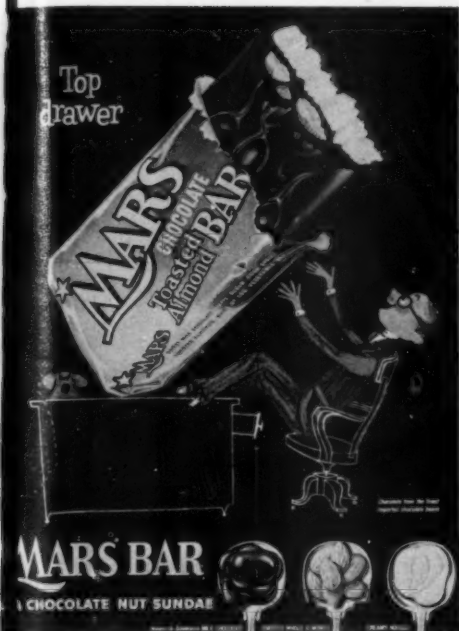
Creative Graphic Services Association, which consists of art studios, publication services, photographic studios and writing services, has been formed in Washington, D. C. This organization, many of whose members are also art directors

club members, was formed to handle the controversial problems that have arisen at the Art Directors Club. It will work closely with the ADC. At present the group is studying the cost and accounting problems of the industry and plans are being made to study standards for performance, contracts and a code of ethics.

Officers of CGSA are Reed Harris, Publication Services Inc., president; Robert Ewin, Ewin-Todd Studios, vice-president; Shy Greenspan, Blair Associates, secretary; and Wade Beach, Commercial Art Studio, treasurer.

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Different products, same client, similar treatment

design two separate and different campaigns for two products of the same company, Mars, Inc.

Overall problem was to

In the Milky Way sphinx ad the idea of oral satisfaction and product identification received chief emphasis; attention was called to the low price.

The problems in the Mars Bar ad were three-fold: strong product identification, a suggestion of quality and appetite appeal.

Both ads used a similar approach. Powerful package identification was preserved in an amusing manner by the contrasting rendition of the product realistically and the simplicity and humor of the line drawings. In the Mars Bar ad, a quality feel was given by staging the product against a black background, and by the "light-hearted elegance" of the illustration.

Credits are as follows: Milky Way—art director, Norman Houk; creative director, John Matthews; artists, Winnifred Fitch who drew the Sphinx and John Howard who illustrated the candy bar. Mars Bar—art director, Eugene Kolkey; artists were the same.

SUBSCRIPTION ORDER FORM

Please enter my subscription to **ART DIRECTOR & STUDIO NEWS** with payment enclosed \$3.00 for 1 year \$5.00 for 2 years

NAME

FIRM BUSINESS

ADDRESS

CITY ZONE STATE

please send my copy to my home address:

home address

ART DIRECTOR & STUDIO NEWS, 43 EAST 49TH ST., NEW YORK 17, N. Y.



New product demonstrated

The big feature of Burlington Mill Hosiery's new style stocking is that it stretches to accommodate



New VP at Adler Leslie W. Meyers, art director of William Hart Adler, Inc., Chicago, has been added to vice president. Mr. Meyers joined Adler in 1946 and has been art director since 1953. He is a member of the Art Directors Club of Chicago and the Artists Guild.



AD Tragerman becomes VP Morris Tragerman, art director of the George N. Kahn Company,

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payment
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ADDRESS
CITY
please
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SUBSCRIPTION ORDER FORM

Please enter my subscription to **ART DIRECTOR & STUDIO NEWS**

payment enclosed..... \$3.00 for 1 year \$5.00 for 2 years

NAME.....

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ADDRESS.....

CITY..... ZONE..... STATE.....

please send my copy to my home address:

home address.....

ART DIRECTOR & STUDIO NEWS, 43 EAST 49TH ST., NEW YORK 17, N. Y.

To
draw

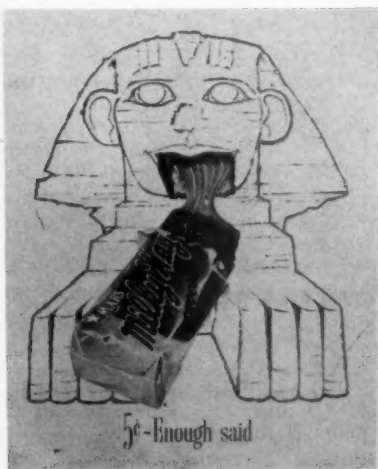
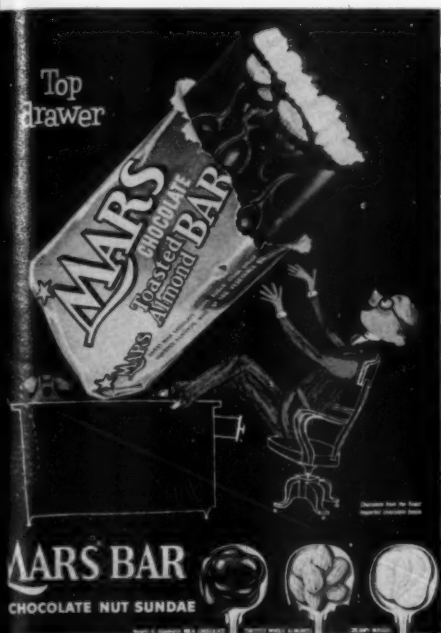


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Different products, same client, similar treatment

design two separate and different campaigns for two products of the same company, Mars, Inc.

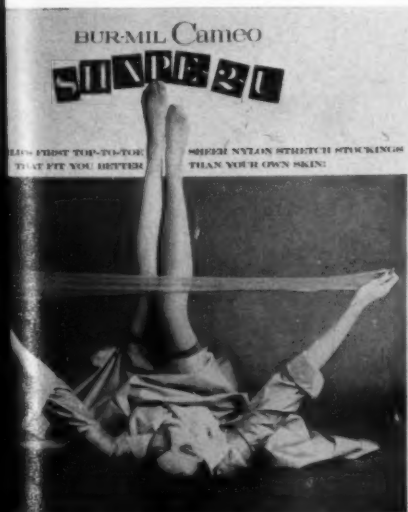
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the individual. Ads (this is the first of a series of five) will show large photographs of models in striking leg poses with a demonstration of the stocking stretched. Under the art direction of Paul Barbuto of Donahue & Coe, the ads will run in eight major consumer magazines. Photography is by Rouben Samberg.



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New principals E. J. Koran (left) has been named president of LaDriere Studios, Detroit, at the annual stockholders meeting. Walter E. LaDriere (right) becomes chairman of the board.



Pleasure first 20-page 17 x 7 1/4 promotion booklet for Sports Illustrated light-heartedly plugs Aristotle's line about "Pleasure for Business." Says SI, business follows pleasure and you get consumers in a good mood in their magazine. Pleasure of producing booklet was shared by AD Jack Seiden of Designers 3 and artist George Daly.



Model was unposed The photograph, taken by Constantine Joffe, was done by strobe lighting and was largely unposed. Model was left to her own interpretation of a young and inexperienced housewife expressing surprise and pride and that her first Pillsbury cake came out so well. Neil McBain, AD at Leo Burnett Co. (Chicago), was looking for an off-beat expression of quality, which he feels was achieved in the highly assumptive expression caught in the ad.

Illinois Institute holds open house

Technorama, the annual spring open house at Illinois Institute of Technology, Chicago, will be held May 5, 6, and 7. Sponsored by the students, the event will include an exhibition of student projects and experiments in science, engineering, architecture, design and liberal studies.

Pacemaker camera redesigned to include universal rangefinder

Pacemaker 4 x 5 Speed Graphic will now include a universal rangefinder that accommodates interchangeable lenses. It contains a Rangelite for focusing after dark. The new rangefinder is said to be rugged and durable under punishing vibration, shock and temperature-change tests.

#1

ON CELANESE BEAUTIFUL NEW CAREFREE FIBER

ARNELE

CHANGING YOUR WAY OF LIFE—FIBERS OF ARNELE

THEY PRACTICALLY TAKE CARE OF THEMSELVES!

Celanese CORPORATION OF AMERICA NEW YORK, N.Y.

Relaxed sell, "easy" shooting

Arnel, a new "miracle" fiber, is not yet in big supply, thus the present ad approach is to build interest with a graphic presentation of one sales point at a time. When the fabric is in greater supply, a different ad angle will be used. Edgar D'Evia made the photograph and Lynette Logan of Ellington & Co. was AD.

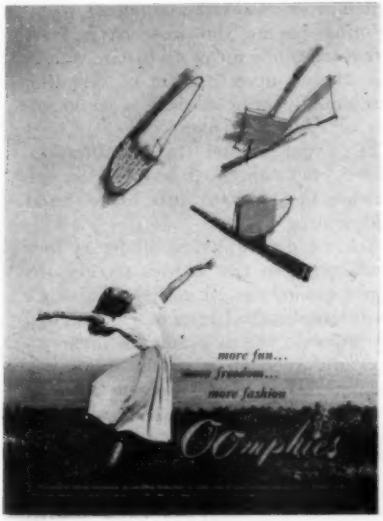


and you'll make it of
Nomotta's wonderful new
"white label"
knitting wool yarn

the only wool made in the world... for 50 years... as an all in one brand...
Nomotta's wool is 100% pure, virgin, fine, clean, soft, "white label"
"Practical and Shapely" like a hand knit - Superior for the
most advanced techniques of the most beautiful knits... and for 50 years...

NOVOTTA YARNS

Maintains basic theme Nomotta ads have been using the slogan "... because a little piece of yourself goes into everything you knit." This ad is a variation on the idea, maintaining the family resemblance to previous ads, but with more direct sell in introducing a new yarn and instruction book. AD was David H. Charney, Ehrlich & Neuwirth. Photographer was Wyn Moroz.



Animated shoe ad Approach is an expression of joy and excitement one gets when Oomphies shoes are being worn, says AD Ernest Costa of Morey, Humm & Johnstone. It differs from the factual down-to-earth presentation often seen in shoe ads. The feeling of space and negative space is a result of the new treatment. Ads are aimed at the mass as well as the "class" market. Photographers were Dan Wynn and Richard Avedon; artist is Serge Givotousky.

New promotion angle Glorification of the yellow pencil as part of American industry is the new ad angle of Eberhard Faber Pencil Co. According to Anderson & Cairns, Eberhard's agency, 90% of all writing is done with a pencil and 90% of that is done with a yellow pencil; therefore, the yellow pencil can best be promoted as a basic tool of industry and business. Head of this ad, the first of the new series, is "Part of your product..." Planned thus far are illustrative emphasis on four American industries—

aeronautics, automotive, chemical and petroleum, and shipping and transportation. Campaign is integrated with merchandising and other aspects of the advertising program.

This ad was created by Dominick Rizzo, A & C art director.

Part of your product...

MONGOL is "part of the product" in every American industry... the preferred pencil of American on-the-job! Mongol records the test pilot's reactions. Mongol verifies the bank teller's balances. Mongol helps write the big steamship's speech.

Mongol was the first well known brand of yellow pencil. It's America's standard of quality—and today's Mongol is the smoothest writing, blottest-writing, longest-lasting pencil you can buy. It's one of more than 2,000 products made by Eberhard Faber, the name people rely on for fine writing materials. Look for that name—Eberhard Faber—on EVERY pencil you buy!

EBERHARD FABER since 1847
puts its quality in writing
NEW YORK • LOS ANGELES

Heart of the matter Not everybody understands "high precision products for aviation" (which Lear-Romec manufactures), but to the creator of this ad, a pump is a pump and the metaphor is one which everybody knows. No other explanation is given in the ad than that the company "makes the second best pumps in the world." Nick Galloway supplied the heart; AD Al Worthington and Norman Warren, both of Lear, designed the ad. It appeared in Aviation Age, Time, Scientific American, Wall Street Journal, and other aviation magazines.

LEAR-ROMEC
makes the second
best pumps in the world

Lear-Romec is a division of Lear Corporation, manufacturer of high-precision products for aviation.

(continued on page 58)

*proofing color plates before you make them . . . pocket books
open covers to ads . . . new display medium introduced*

A new proofing process, Colomat, works from photographic positives and makes a color proof in 15 minutes using materials that cost about a dollar. It is further claimed by the manufacturer, Unitronics, Inc., that shop tests found plate remakes reduced by 95%.

The Colomat proofs are made from the separation positives. They help spot tone and color deficiencies before the metal plates are made, making possible corrections on the positives, reducing actual plate corrections to a minimum.

Colomat is a system of diazotype film, which when used in matched sets of three or four colors, reproduces the full standard process colors. Colomat is exposed in a standard vacuum using the usual light source. It is dry developed by exposure to the fumes of aqua ammonia in a sealed box or bottle, or in a diazotype machine where available. After development, the set of films is overlaid in proper print order, thus giving a very close facsimile to the finished job.

Seven colors are available for proofing. Color variations in tint may be achieved by changing exposure time.

Complete information may be obtained from Unitronics, Inc., 472 Paul Ave., St. Louis 21.

Pocket Books ads: A new advertising medium, following closely on the heels of the Reader's Digest decision to take advertising, has been made available by Pocket Books Inc., publishers of paper-bound best-selling books. Two advertising services are offered: second and third covers and accordion-folded leaflets open to four advertisers with coupon offers.

There is a 1,000,000 minimum circulation guaranteed. Rate per page per million circulation is: b&w—\$3,000; black and one color—\$3,500; four colors—\$4,000. Bleed is 10% additional. Mechanical requirements are as follows:

Page, type size: 3 $\frac{3}{8}$ x 5 $\frac{3}{8}$

Bleed, plate size: 4 $\frac{3}{8}$ x 6 $\frac{3}{8}$

Bleed, trim size: 4 $\frac{1}{8}$ x 6 $\frac{3}{8}$

Halftones: 120 screen, except for yellow; 133 screen for yellow.

Advertiser to furnish engravings ready for molding, mounted on wood.

According to the Benjamin Agency, which is Pocket Books' advertising representative, restrictions involve approval of products and services, as well as a maintenance of high standards in art and copy.

For additional data, contact Ted or Roy Benjamin at The Benjamin Agency, 419 Fourth Avenue, New York City.

New display medium: "Airlite" is a white, springy, fireproof, cotton-like fiber. It is available in panels 3' x 8' and 2" thick. It can be cut by scissors or cutawl into endless designs and shapes, is light weight, springs back to shape even when crushed, bent or folded. May be sprayed or tinted in any color. Samples and data from Grace Letter Co., 77 Fifth Avenue, NYC.

Paper whiteness affects color: Writing in Rush magazine, paper authority Charles V. Morris calls attention to the affect on overall color and design of the kind and degree of whiteness of the paper that is printed on. "In black-and-white work the paper whiteness affects the general feel of the job, the snap and sparkle of the halftones, and can give the piece a warm or a cool tone.

Paper whiteness is particularly important in color printing when transparent inks are used. The actual color you see is not always the color of the ink. Often the ink is transparent and acts as a filter on the surface of the paper. The color you see is then the color of the white paper minus the colors filtered out by the transparent inks. And in color halftone printing the areas not covered by ink, where the white paper shows through between the printed dots, your eye blends the white paper with the printed areas to produce the colors you see. A slight variation in shade or degree of whiteness greatly affects the color of the finished job.

There are many shades of white, pink white, green white, blue white, cream white, for example. You might want a pink-white sheet to go with the feminine-y appeal of a job. Right now blue-

white papers are in high favor for much commercial printing. Designers employ the decided blueness to advantage for sharp contrast or perfect harmony.

Type directors, too, are concerned with paper color—color in the sense of kind of whiteness. They say, "Whiteness of paper when used as a design element increases legibility, speeds readability, and helps focus attention on the principle message."

Today designers look for extra brightness in their papers.

There's a new development that is making some papers specially bright. A fluorescent brightening agent is used in some better quality papers. Whites "glow" with special attention-getting values. Beckett Paper Company's Hi-White and Brightwater's Sparkling White are two examples of this new development.

Of course cream-white, natural whiteness, is widely used in production of papers for books, text and novel. For study purposes and prolonged reading science has determined the special fitness of cream-white papers. Cream-whiteness is a functional requirement in much book design.

Here are some suggestions for building a paper-whiteness sample file:

1. Throw away all samples of white printing papers you now have. Start afresh to build a file of up-to-date whites.

2. Decide upon a form of sampling best suited to your needs. You could follow or adapt this plan:

File your whites by classification, coated book, uncoated book, offset, vellum and opaque cover, text, bristol, bond and writing.

Select a 9 x 12, 3-ring binder as your container. Fill the various sections—by paper groups named above—with single sheet samples, the largest of which should be 8 $\frac{1}{2}$ x 11. Then swatch all other papers in the section in widths 8 $\frac{1}{4}$, 8, 7 $\frac{3}{4}$, 7 $\frac{1}{2}$, etc. Then you can see at a glance the varying whiteness of the different brands. Selection of whiteness from this file is easy.

Ask your paper suppliers to furnish the samples you require. Have them cut to size 8 $\frac{1}{2}$ x 11. Be sure you insert them in your sample book felt side up. You could ask your paper supplier to punch the samples with three standard round holes to fit your binder.

And ask your supplier to be responsible for keeping your files up to date. Changes occur frequently enough so that constant patrol of your samples is necessary.

Type in the identity of the paper along the swatched end of the sample and indicate the date you inserted the sample."

outdoor winners

A Life magazine poster by French artist Raymond Savignac won First Grand Award at the 23rd National Competition of Outdoor Advertising Art. The contest was sponsored by The Art Directors Club of Chicago. Young & Rubicam was the agency and Fred S. Sergenian the AD for the Life poster.

Second Grand Award went to Life Savers poster by artist James Bingham for AD Harlow Rockwell of Young & Rubicam.

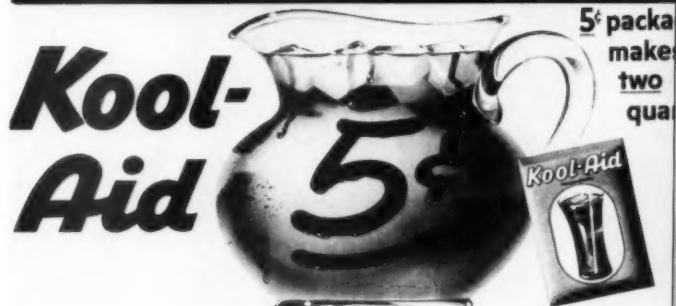
Kool-Aid won the Third Grand Award. Artist was John Howard. Marvin Potts of Foote, Cone & Belding was the AD.

In all, 51 winners in 17 classifications were selected. These and other designs will be shown in the poster annual to be

published by Outdoor Advertising Inc., as "100 Best Posters of 1954."

Basis for judging was (1) the value of the idea to create sales or promote a cause and (2) effectiveness and excellence of design, composition and technique.

To facilitate judging, the designs passed before the jury on a conveyor belt in a darkened room, so that one design was visible at a time. To cast a vote for a design, the juror pressed a button on the right-hand arm of his chair. After a ten-second exposure, a control switch was opened and all votes for the design on view were registered on a lighted panel. The number of lights indicated the number of votes cast.



fashion / style



- *Dora—above. N. Y. Times Magazine.*
- *Brian Stonehouse—upper right. Vogue.*
- *Lillian E. Schroth—lower right. B. Altman ad.*



A world unto itself—the field of fashion. And here is shown the work of a number of men and women artists who have captured, on paper, the fact and fantasy of the great style creators.

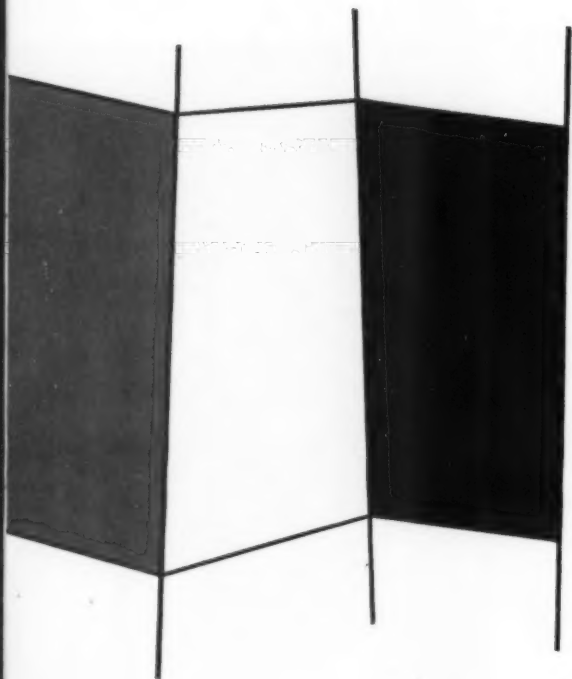
Each one tells a definite fashion story, yet with an interesting difference in delineation. In the ensuing months, Art Director and Studio News is planning other short adventures in editorial and advertising illustration.

A. Halpert



- Bouché—above. Vogue.
- Evaline Ness—right. Seventeen.
- Eunice Sloane—left.





photography alive

*Creative minds help the camera
outgrow the bonds of realism . . .*

Frank Gershaw, Habershaw Studios

"By mechanical means an image is now fixed on a photographic plate in a few seconds . . . an image more precise and exact than it is humanly possible to draw. And so, with the advent of photography disappeared the necessity for exact reproduction in art. Cezanne no longer painted one individual apple; he painted all apples." *Henri Matisse, 1930*

Could Matisse make a similar comment today, he might speak of some of our creative photographers as he formerly spoke of Cezanne. More and more today's photographers are creative, imaginative, exciting artists . . . not mere recorders of the realistic.

The accompanying illustrations point up the increasingly imaginative use of the camera in current advertising. This group of photographic illustrations was suggested by recent vital ad-art statistics. In the Art Director's Club of New York 33rd Annual National Exhibition there

were 11,682 entries. One of the trends they reconfirmed is the increasing use of photography in advertising art. Photographs appeared in about 60% of the entries.

AD&SN sent the following note to a number of leading art directors: "AD&SN plans to publish in a future issue a portfolio of advertisements in which there is represented progressive or advanced use of photography. With each piece we would like you to express in a word or phrase the quality which makes the work unusual or advanced or which gives the photography special attention-getting value."

The following pictures and the quoted comments are the result of this request. They show how far photography has moved from the "You press the button, we do the rest" category, how far photography has developed as a creative art since Matisse made his comments in 1930.



Gourelli presents **FOURTH DIMENSION** — a perfume for moderns... complex, high key, exciting

Based on the principle of the "fourth dimension" of space, this perfume is a masterpiece of modern design. It is a perfume for moderns, a perfume for the "fourth dimension" of space, a perfume for the "fourth dimension" of space, a perfume for the "fourth dimension" of space.

It is a perfume for moderns, a perfume for the "fourth dimension" of space, a perfume for the "fourth dimension" of space, a perfume for the "fourth dimension" of space, a perfume for the "fourth dimension" of space.

It is a perfume for moderns, a perfume for the "fourth dimension" of space, a perfume for the "fourth dimension" of space, a perfume for the "fourth dimension" of space, a perfume for the "fourth dimension" of space.

1)



ONE, TWO, BUTTONS ON YOUR SHOE!

FAMOUS-BARR CO.



Our Famous-Barr pumps are made of the finest materials. Polished, smooth, or soft. High and stylish heels. In gray made with high heels.

2)

- 1) "The problem was rather incongruous...to keep the product very large, for impact, and still maintain a high-fashion quality." AD, Ralph Breswitz of Ogilvy, Benson & Mather. Photographer, Irving Penn.
- 2) Contrasting dimensions of model and product combine stopper value with good taste in fashion ad. AD—William Taubin, Douglas D. Simon.

cont'd

10) Impact in this ad derived from close-up pictures and daring color contrast engineered by Doyle Dane Bernbach AD Robert Gage. Left hand page is predominantly red. Right hand page has black background. William Helburn took the pictures.

11) The creative photographer can wield the camera like the sensitive artist does a brush. Photographer Arik Nepo for William Golden, CBS Television.

12) "Reticulation is a nasty word to me, but in this case it seems to make a clown more symbolic than specific." AD William Golden. Photographer, Don Briggs. Client, CBS Television.

13) Frozen action features this ad submitted by Eastman Kodak Company AD, Richard Hurd, J. Walter Thompson Co., photographer, Ralph Bartholomew, Beattie Watts.

14) Odd situations and teaser heads play prominent part in this Talon series by McCann-Erickson AD Don Shure and photographer Mark Shaw.

15) A sense of humor builds a simple set for this Nettleton ad. Hershel Bramson, AD, Lawrence Gumbinner agency, Photographer was Bert Stern.

16) The up-angle, the soft-focus background, the extreme cropping bring you more than stockings, they bring glamour. Here is a picture of glamour by Victor Keppler for BBDO AD Eugene Foster. Du Pont nylon was the product.

17) High style gimmicks, deftly handled, feature this Fiberglas ad by McCann-Erickson AD Robert Pliskin and photographer Allan Arbus.

18) Just as the artist broke away from realism in order to show more than the eye can see, so does the contemporary photographer put into his picture more than the camera alone can see. AD, Robert Pliskin, McCann-Erickson. Photograph by New Center Studios, Detroit.

19) Still-life is more than just a product shot. AD George Sanders, BBDO, and photographer Erwin Blumenfeld have given this Schenley decanter inspired treatment.



10)



11)



12)

Tricks like this...

...are done by the TV audience right out of their seats—especially when spotted by "Tom" Jones. Easy to produce, this advertisement is presented when you see **THE GARDNER PLAN**. For complete information—what film to see, what advertising medium to use, contact **WALTER REED FILM DISTRIBUTION** **REDFORD KODAK COMPANY** **Redford 4, N. Y.**



13)



14)



15)



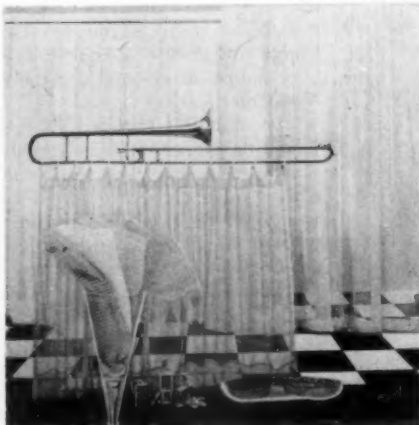
FOR THE SHERRATT STOCKINGS IN THE WORLD

16)

5 ideas that keynote the new car world today... and make these cars the smartest buys of all!

Wonderful things keep coming your way from **Chrysler Corporation**

17)



Harmonize with Fibreglas... to make your home more fine!

18)

19)

A famous whiskey in a fabulous holiday decanter

Give...serve...enjoy today's **SCHENLEY**

To brighten your holidays, here is the best tasting whiskey in ages in a gleaming crystal-bright decanter at no additional cost



1.



2.



3.

Minneapolis / holds its first annual

More than 500 entries were screened for the 1st Annual Exhibition of Advertising and Editorial Art of the Art Directors Club of Minneapolis and St. Paul. 150 were chosen for exhibition at the Walker Art Center.

The club was founded in 1948 and joined the NSAD the same year. Its decision to sponsor a show, similar to those run by other clubs around the country, was based on two main reasons: 1) to reward hard work and outstanding achievement and 2) to show area clients and advertisers the type of work available in the Twin City area. Slides of the winners were shown at the awards luncheon. Committee chairman was Richard Heyne, AD for Minnesota Mining & Manufacturing Co. Sixteen first awards were issued. Some are shown here.



4.



5.



6.

1. Trade magazines, illustration, first award:

Artist: Ray Huebner
 Art Director: Ray Huebner
 Agency: Kerker-Peterson & Associates
 Advertiser: Kerker-Peterson & Associates

2. Fashion and style advertisement, illustration, first award:

Art Director: Al Chatterton
 Photographer: Frederick Baker
 Agency: Campbell-Mithun, Inc.
 Advertiser: Munsingwear

3. Packaging and labels, first award:

Artist: Carl Paulson
 Photographer: George Miles Ryan
 Designer: Robert Sidney Dickens
 Agency: Campbell-Mithun
 Advertiser: Theo. Hamm Brewing Co.

4. Retail, merchandise advertising, newspapers; illustration, first award:

Photographer: Mike Myers
 Designer: Marvin Hartwig
 Advertiser: Daytons

5. Fashion and style advertisement, design of complete advertisement, first award:

Art Director: Al Chatterton
 Photographer: Constantin Jaffe
 Agency: Campbell-Mithun, Inc.
 Advertiser: Munsingwear

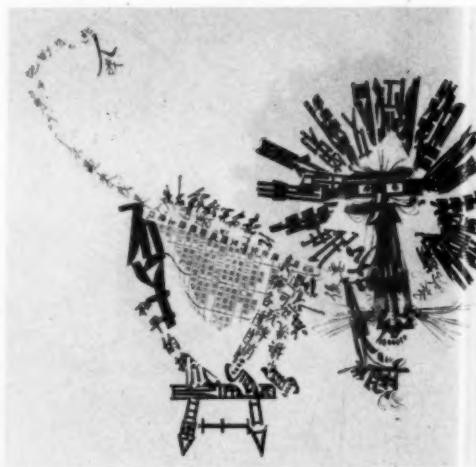
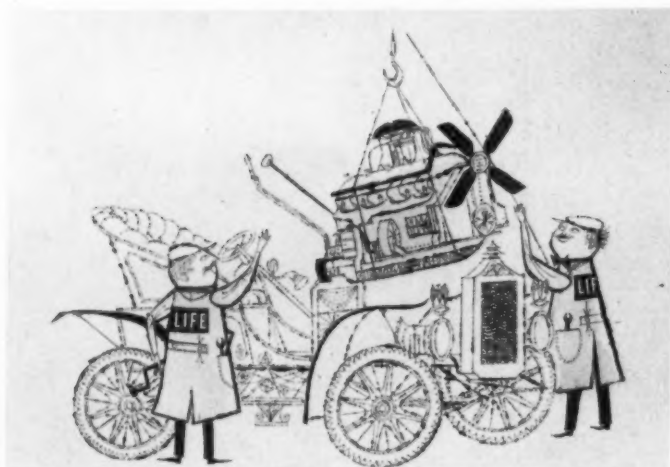
6. Direct mail, booklets and folders; medal award winner for best illustration of show:

Photographer: George Miles Ryan
 Art Director: Robert L. Elton
 Jack M. Lydiard
 Edward C. Mergenthaler
 Advertiser: Pillsbury Mills, Inc.

upcoming artist



Designer and illustrator Don Almquist became a staff artist for Esquire and Coronet after graduating the Rhode Island School of Design. After a tour of duty doing propaganda leaflets with the Eighth Army in Korea he returned to New York to free-lance in January, 1954. His clients include N. W. Ayer & Son, Ballantine Books, BBDO, Columbia Records, Glamour, Life promotion, William Douglas McAdams, New York Times Promotion, Standard Oil Co. of New Jersey, Sudler & Hennessey, Woman's Day, Time, Young & Rubicam.



"Going Steady"

NUPASTELS and **Colorama**

complement each other!



NUPASTELS and **COLORAMA** pencils are "going steady" and are seen together everywhere. They're true to each other and true to type. And both offer infinite variety as well as absolute uniformity of color.

NUPASTELS are the color sticks which have replaced pastels. They are much firmer and stronger than pastels... crumble a lot less... deposit *just enough* powder for perfect blending.

COLORAMA is the newest and finest thick lead colored pencil made today. Colors are excitingly vivid... sharpen easily... cover more smoothly without shine... have less wax... last longer.

Trademarks Reg. U.S. Pat. Off



**60
COLORS
IN EACH**

EBERHARD FABER Since 1849 puts its quality in writing

B - DRAFTSMAN'S LEAD PENCILER—One hand, split-second operation! Release lead with top button! Sure-grip catch! Leads won't slip! Cold cap identifies degree of lead instantly.

600 - DRAWING LEADS—Supreme quality leads in 17 degrees from 6B to 9H—every degree uniform and accurately graded. Pocket pack has unique emery boards each side for sharpening.

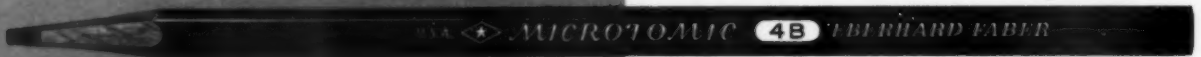


AUTOMATICALLY, THE CHOICE OF PROFESSIONALS!

EBERHARD FABER ***MICROTOMIC*** **DRAWING PENCILS**



331-DELUXE PENCIL LENGTHENER—Rugged plastic barrel screws on easily, locks securely. Dusk-gray color matches Microtomic Pencils.



600-CHISEL POINT PENCIL—Same quality with unique chisel point lead. Excellent for lettering, shading, broad strokes, etc. 6 degrees.

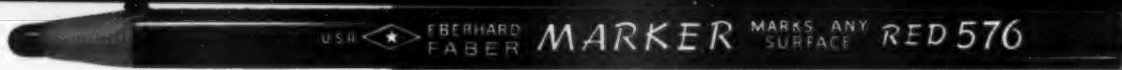


600-DRAWING PENCIL—Finest quality, high density graphite leads. Dusk-gray polish. White bull's-eye shows each of 18 uniform degrees.



603-DRAWING PENCIL WITH ERASER TIP—Above advantages plus handy, adjustable, flat-shaped eraser tip. Ideal for the pocket!

1849 **EBERHARD FABER**... puts its quality in writing



576—MARKER—Writes on any surface from slick cellophane or glossy photostats to corrugated or craft paper delivery packages. Pull string-pool off paper wrap to sharpen—7 colors.



6325—EBONY—The ideal pencil for layouts and sketching. The large diameter lead is soft and smooth as silk, yet strong, leaving an intense, jet black line on any paper surface.



599—EBONY MECHANICAL—New! Propel-repel-expel holder for large diameter EBONY leads. Plastic barrel. The pocket pencil for artists.

1599—EBONY REFILL LEADS—(For holder) Same super quality as the famous EBONY wood pencil-leads are long 2 3/4" and large .120" dia. —Packed 4 leads in flat vest pocket box.

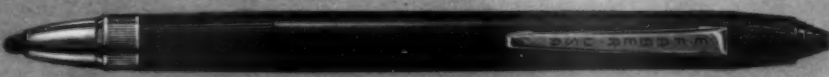


FOR EVERY USE FROM MARKING TO SKETCHING...

EBERHARD FABER



3110—COLORBRITE HOLDER—A grip clutch type lead holder for brilliant —fadeproof—waterproof—super sm COLORBRITE leads. Has "see-th plastic barrel. Leads are full 5" long available in 12 high visibility colors.



585—MARKER MECHANICAL—propel-repel-expel pencil for MARKER leads, same quality as in paper wrap pencil shown above. Propels with a of the fingers. Handy pocket clip. Cl of 6 colors—barrels with matching k



747—MONGOL COLORED PENCIL Proven most popular wherever t Every one of 36 brilliant colors sha to needle point for fine work, holds longer. Indelible—merely use brush water for vivid water color effects. for architectural renderings, to) fashion, jewelry designing, etc. Handy carry-box assortment: 8, 12, 24 an

Trademarks Reg. U. S. Pat. Off.

SINCE 1849

EBERHARD FABER puts its quality in writing...

pencil eraser has more sharp erasing corners for small erasures, more sides for broad surfaces. Soft—won't roughen fragile surfaces.



101-PINK PEARL—Seen on tilt top tables and drafting boards everywhere. Soft, pliable art eraser—will not injure paper surfaces. Medium Size—No. 100.



212-RUBY—Large, gently abrasive eraser for removing these extra stubborn marks. Durable, long lasting, economical. Medium Size—No 112.

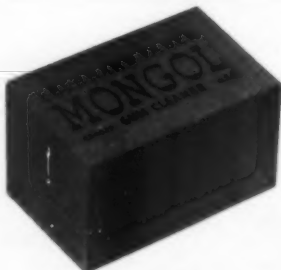
400-PINK PEARL PENCIL TYPE

—The popular soft PINK PEARL eraser in the new stick-shaped, paper wrapped form for pinpoint erasures. Just pull string and peel to sharpen.



A PERFECT ERASER FOR EVERY ART USER!

EBERHARD FABER



4821-MONGOL GUM CLEANER—The artist's standard for all-purpose cleaning. Won't weaken newly-inked lines. 7 sizes starting with 1 x 1 x 1.

6002-RUBKLEEN—The perfect cleaner for all art uses. Gentle and soft yet long wearing with little crumbling. Safe for delicate paper surfaces. Leaves no greasy film.



1224-KNEADED RUBBER—The cleaner all artists need for chalks, charcoals and NUPASTEL work. Plastic—kneads into any shape. Leaves no crumbs or oily residue to affect re-working.



6500-VAN DYKE—A soft ink eraser. Its gentle abrasive action removes stubborn pencil marks from paper or tracing cloth.

SINCE 1849

EBERHARD FABER

puts its quality



arty vs. realistic props

The Manhattan Shirt advertisement and the Jayson Shirt advertisement both used rather artistic illustrations. However, the artistic approach in each was quite different. The Manhattan illustration demonstrates the shirts in a real but "arty" setting. The Jayson illustration presents an "incomplete picture" which is extraneous to the product. Which advertisement attracted more readers?

Answer: The Manhattan advertisement obtained more readers. Nearly one out of every two men readers saw this advertisement. One out of every three men readers saw the Jayson advertisement. Perhaps the best estimate of the performance of these two advertisements can be found from readers' comments obtained in the Starch Reader Impression Studies.

The Jayson advertisement, with its sparsity of copy had fewer points to make than the Manhattan advertisement. However, the point of the picture and headline did not seem to get across. A majority of the women as well as men readers did not understand the picture and headline. Their inability to understand distracted them from the few selling points that were in the advertisement. Some readers did get the obvious points that Jayson makes sportswear and pajamas as well as shirts, and that they make them to fit.

Although not as disturbing to the reader, the Manhattan advertisement

also had some distracting elements. More readers commented upon the love seat than anything else. Readers did not understand what the man and woman were doing.

However, some of the selling points of the advertisement got across. The color of the shirts, especially the man's shirt, received a great deal of comment—most of it favorable. Readers also thought Manhattan Shirts made an excellent gift suggestion. They appreciated the price quotation in the advertisement, but a

few thought the prices too high.

It would appear that some of the artistic elements in both the Manhattan and Jayson advertisements did not contribute to the effectiveness of the advertisements. Especially was this true in the Jayson advertisement where the point presented in the illustrations and headline was too obscure to be meaningful to the reader.

The readership scores reported by Daniel Starch and Staff, Mamaroneck, New York, are:

	MANHATTAN			JAYSON		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
Per Cent of Men Readers.....	44%	37%	6%	33%	28%	20%
Readers per Dollar	76	64	10	57	48	35

Noted denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement, regardless of whether or not they associated the advertisement with the name of the product or advertiser.

Seen-Associated denotes the percentage of readers who said they remembered seeing the advertisement and asso-

ciated it with the name of the product or advertiser.

Read Most denotes the per cent of readers who read 50% or more of the copy.

Readers per Dollar is a measure of the number of readers obtained for each dollar invested in space cost.

*judges call for closer alliance
between illustration and typography*



Left to right: Taylor Poore, Art Director, Tempo, Inc. Suzette Zurcher, Designer of Publications, The Art Institute of Chicago. Will Burstin, Designer.

STA's twenty-eighth

The judges of graphic arts exhibitions have got to get tougher, say Will Burstin, designer, Taylor Poore, art director, Tempo, Inc., and Suzette Zurcher, designer of publications, The Art Institute of Chicago. They fitted the action to the words in judging the 28th Annual Exhibition of Design in Chicago Printing, sponsored by the Society of Typographic Arts. Out of 910 pieces submitted, only 93 were selected to hang in the Art Institute of Chicago from March 26 through May 1. Other comments of the judges follow.

"We should never underestimate the educational value of exhibitions. They are the tools of our convictions and our trade. They should have such high standards in design, typography and printing quality that viewers will know that we stand for the absolute top quality, with no second best, and go away inspired to work for the same perfection.

We need more "S.O.B.'s" in the business. Too many mellow people make a mellow stew. Leniency and an acceptance of any but the best results leads to a general lowering of the whole profession. The "tyranny of enthusiasm" will achieve better work from everyone connected with a job and produce great pride in the finished product. Such pride will lead to a striving for higher and higher goals.

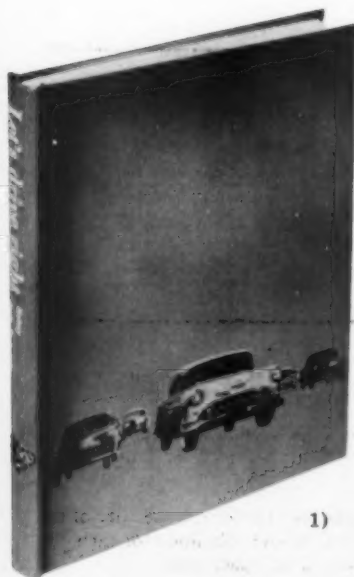
Illustration and typography must become more closely allied. The best re-

sults come when one man is responsible for the whole job. The decline of the "layout man" who makes a sketch and then calls in specialists to finish each part is a matter of great satisfaction. In his place the complete designer integrates and carries through from idea to printed piece with continuity and individual style.

We have the best machines, printers, designers and illustrators, the most types and selection of paper, but this very embarrassment of riches produces a disquieting confusion—too many colors, glossy surfaces and busy layouts. Cleaner, fresher and more interesting results are sometimes secured from more limitations, such as the Japanese and Swiss are experiencing. Originality is not dressing up and embellishing an idea, but rather going to the very roots and developing it only until the communication is the clearest. We must not superimpose our ideas on the subject matter and make it difficult to reach through a maze of colors and over-design."

No new trends were noted by the judges, except a great improvement in the design of text-books, long woefully behind the times.

A Certificate of Excellence is being given to each accepted entry. Due to the judges' high ideals, it is certainly equal to the usual Award, formerly given in each category, and dispensed with this year as an experiment.



1)



Package: "O' Cedar 44 Sponge Moppet Carton." Designed by Warren Wetherell and Associates for O' Cedar Corp.



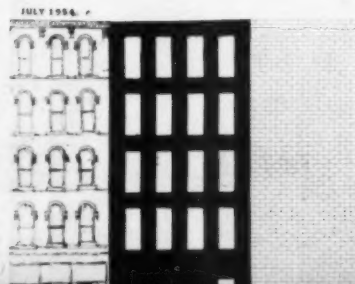
2)



4)

- 1) Book designed by Marilyn Knudson for Scott, Foresman & Co.
- 2) Trade Journal designed by Harold Walter for Abbott Laboratories International Co.
- 3) Magazine Cover designed by John Bradford for Journal of Housing.
- 4) Folder designed by Don Walkoe for Jordan Sieber.
- 5) Broadside designed by Carl Regehr for the Veritone Co.

JOURNAL OF HOUSING



3)



5)

MEN'S WEAR.

JANUARY 7 - 1955



(new)

The Continental Influence:
A New Look for Sportswear

Practically every branch of the industry can be expected to feel the effects of the Continental Influence. It will be the next important development in men's fashions

...and for the coming season...
...the Continental influence can...
...already for our clothes...
...The long term basic trends...
...many more to come...
...Practically no branch of the industry...
...will be an exception...
...It is because of this...
...The Continental Influence...
...will be an important...
...The Continental Influence...
...will be an important...
...The Continental Influence...
...will be an important...

case history:

Problem: "To put more ideas, more information into each issue and use less space and fewer words."

Background: Men's Wear is a business magazine specially edited for the retailers in men's wear industry. It is bi-monthly, published by Fairchild Publications, Inc.

Solution: Spreads shown here from 1954 issues and from a 1955 redesigned issue show how new layout, new typefaces, and more pictures have been used to produce a faster, more graphic presentation. Formerly published 20 times a year, Men's Wear now has 24 issues annually. Editorial features are shorter and more concisely written.



(old)

23 money saving ideas for the retailer

BY OSWALD D. GROSSER

Anyone who has been in the retail business for longer than 100 years knows that money comes in two directions—the cash register and out. The outgoing flow is expenses, and there do seem to be no end of ways to cut down on anything else I can think of. So, the object of a good manager's efforts are not only to—and in—the expense cut but also to 23 which worked in varying degrees for me when I was a retail store owner in Washington, D. C., a few years ago.

1. Use persuasive envelopes with postage meter for direct mail advertising. About one half the cost of first class postage and just about as effective.
2. Use good merchandise inserts, circulars and other advertising aids. These are often free, sometimes offered at cost. In either case, it's a saving.
3. Set up definite policy for program advertising and sales-promotion contributions.
4. Reduce insurance premiums by using good annual or seasonal insurance companies.
5. Also reduce insurance premiums costs by long-term arrangements: a 3-year premium 2 1/2 times the annual premium, a 5-year premium 4 times the annual premium.
6. Eliminate your marketing as much merchandise as possible. Many manufacturers of technical underwear, etc., will attach retail price tickets for you.
7. Prevent any longer damage by using same on a large

quantity before it will reach the destination.

8. Do not pay sales commissions on sales taxes, alterations or delivery charges. Write them up separately.
9. Do not pay commissions on credits, alterations, after-sales.
10. For each hour or part selling periods the extent of something help either than being those who are going.
11. Reduce mark-downs. If M. merchandise while it is still "new," before you mark it down.
12. Schedule vacations for your best sales periods.
13. Encourage your people to give you money saving ideas.
14. Save your telegraph's cost by not having receipts made as often as possible. If not on the sales floor, it's better the most called for ones within the sales room of the telegraph, it's using tape instead of wrapping papers, etc., use telegrams cash and wrap up items.
15. Avoid that your telegraph handle stock carefully, to during quietness, also increasing quantity.
16. Reduce merchandise transportation charges, wherever possible have your accessories ship by sea method—"the value." Use a blanket insurance policy for everything except parcel post.
17. Charge for delivery, include your immediate trading area.
18. Reduce "wrong address" deliveries: print names and addresses in capital letters and use a rubber slip from that

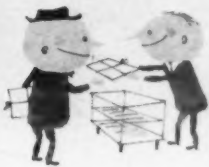
produce a return address label!

19. Train the number of addresses: mail telegrams in case "I'd like to be you in a minute," use a "take with" return from "I'd like to be you in a minute."
20. Save time on "set up" boxes marked by hand, one mark the other. By having half the same box boxes made your a fraction smaller.
21. Reduce one and cost box costs by making alterations on lengths with big size patterns. For changes.
22. Eliminate laboring operations, when making and customer departments by avoiding alterations when possible. Use a fitting room card changing the date a garment purchased will be ready to change. A more it has several days when ready.
23. Change for clothing alterations. In previous method, you paid alterations per cent, eliminate customer alterations, give the customer a better fit and prevent unpleasant variety jobs.

There are surely a few ideas which would save many dollars in my store. But with a year or two more, some knowledge of some ways more and operations will profit to many other money-saving ideas. But the lesson is clearly illustrated: if you save 10%, it's about the same net profit as if you had increased your sales 10%. As the store took care of these for individual reasons, so why not people a list for the same in writing?



Just remember—
if you save \$500, it's about
the same net profit
as if you'd increased
your sales \$10,000



John Camposa is the AD. Illustrator and consultant Robert Geissmann worked with the staff to redesign the magazine and develop a new format.

Some of the specific changes were: Four-color covers. New headline type is Clarendon. New body type is Times Roman. Both were selected with an eye to readability.

The editorial section emphasizes illustrations which include photography, fashion drawings and cartoon spots. Plan is to use top fashion illustrators and spot artists. Text copy in stories will be kept to a minimum, with headline decks and captions telling much of the story.

The lid is off

in color and design—

John L. Asher hires a full and banets collapse five-fold

A quality house holds a quantity sale

About the store

AIGA

printing for commerce exhibition.

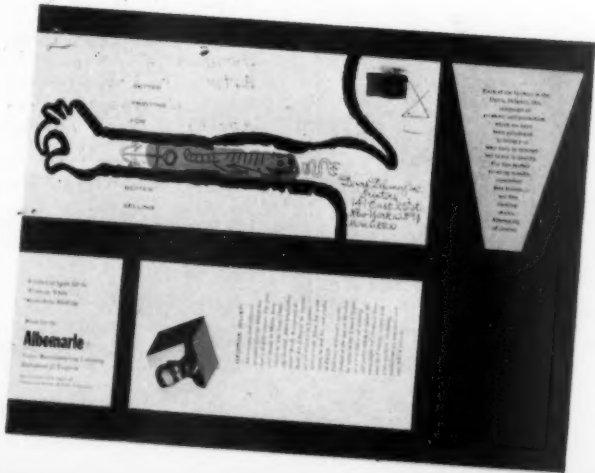
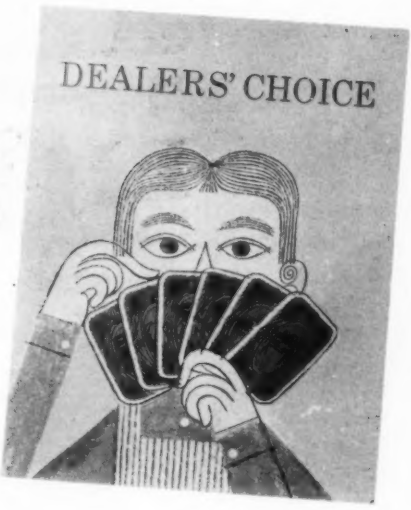
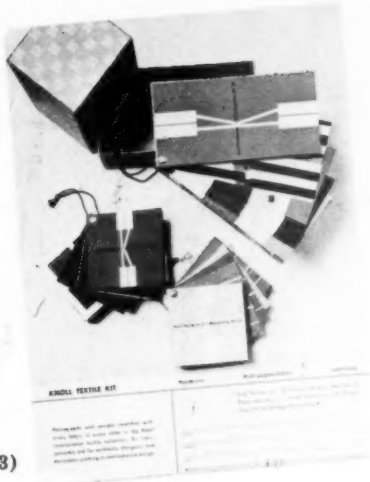
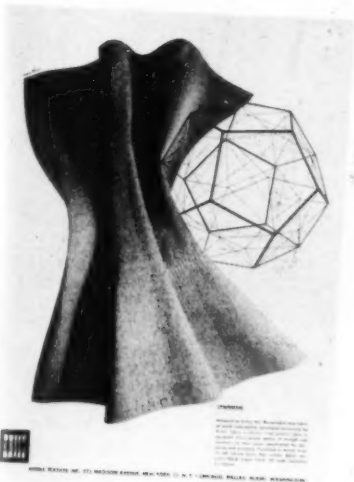


The 13th Design and Printing for Commerce Exhibition sponsored by the American Institute of Graphic Arts opens at AIGA headquarters, 13 E. 67th St., NYC, April 18. The show runs from 9:00-5:00 weekdays through April 29.

In addition to the Fifty Advertisements of the Year it includes 189 pieces of commercial printing outstanding for printing craftsmanship and design.

Jurors were Alvin Eisman, Una Johnson, Walter Howe, Robert Blattner and Robert Pliskin. Jury for the 50 ads included George Krikorian, Charles T. Coiner, and Leo Lionni.

The show will travel to leading cities and tentative schedule sends it to Washington, D. C., May 9-20. From May 25-June 25 it will be in Philadelphia at N. W. Ayer. Other stops include Toronto, St. Louis, and Atlanta.



3)

4)

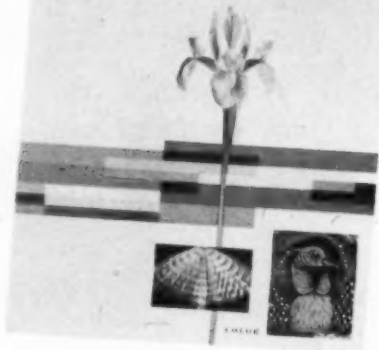
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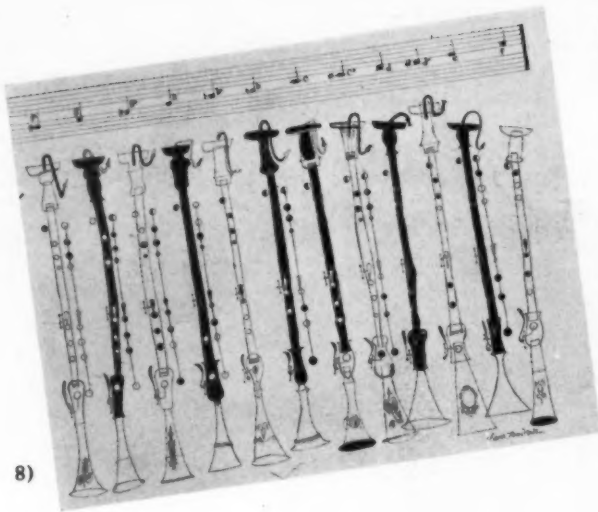
- 1) Client: Harpers Bazaar
Designer: William Taubin
Artist: Wingate Paine
Agency: Douglas D. Simon Adv.
- 2)3) Client: Knoll Textiles Inc.
Designer and artist: Herbert Matter
Agency: The Zlowe Co.
- 4) Client: CBS-Television
Designers: Rudi Bass and Kurt Weihs
Artist: Rudi Bass
- 5) Client: Parke Davis & Co.
Designer and artist: Charles Attebery
Agency: L. W. Frolich & Co.
- 6) Client: Albemarle Paper Mfg. Co.
Designer: Bradbury Thompson
Artist: George Giusti

SCOPE

iga cont'd.



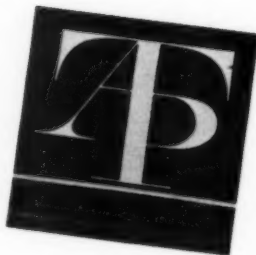
7)



8)



9)



12)



10)



11)

7) Client: Upjohn Co. (Scope)
Designer and artist: Will Burtin

8) Client: Lester Rossin Associates
Designer: Lester Rossin
Artist: David Stone Martin

9)10) Client: I. A. Wyner & Co.
Designer: William Taubin
Photographer: William Helburn
Agency: Douglas D. Simon Adv.

11) Client: White Laboratories
Designer: Jim Eng
Artist: Irv Koons (cover)
Ed Kysar (inside)
Agency: Sudler & Hennessey

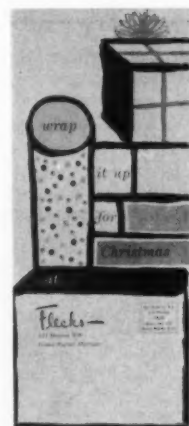
12) Client: Tri-Arts Press
Designer & letterer: Freeman Crow

**upcoming
artist**

Jerry Bogorad



Now designing and ADing in Florida, Jerry Bogorad was born in New York City 23 years ago. Public and high school education was in Florida, then back to New York where he majored in advertising design at Pratt Institute. Career started in New York as Assistant Promotion Art Director for Charm Magazine. Then to AD for Lerrick & Co., where he specialized in design of direct mail promotion and catalogs. In 1951 he won 3rd prize in the "Type Talks" cover design contest, sponsored nationally by the Advertising Typographers of America. Back to Florida in 1953 as layout artist for Chambre Advertising Agency. Today Jerry is AD and head designer for Harris & Whitebrook Inc., Miami Beach, and a member of the Art Directors Club of Greater Miami.



tomorrow's artists

A survey of education in 15 leading art schools

Dorothy N. Chapple

The National Society of Art Directors made a survey last year of the art education facilities available in the United States. ADSN published its findings in the July issue. It supplied some concrete statements from art directors over the country concerning deficiencies in art education and made recommendations to overcome them. The survey also indicated which schools, in the opinions of the art directors, are best supplying the needs of the profession.

Considering these recommendations, ADSN contacted the fifteen art schools that topped the survey to find out what they offer to future artists and art directors. This report shows how the schools

Selection of students	Educational objectives	Curriculum
<p>American Academy of Art</p> <p>25 East Jackson Blvd. Chicago 4, Illinois</p> <p>Open to beginners, advanced students and professional artists; students carefully selected as to interest and potential ability.</p>	<p>To teach the student fine art techniques and their application in commercial fields, emphasis is on commercial art techniques as required by the buyers of art. Sales effectiveness stressed. Guidance given to student in preparing himself for the business world.</p>	<p>Design, drawing, painting, story and advertising illustration, fashion illustration, lettering and design, advertising art, typography, preparation of copy for the printer, printing processes, airbrush, photo retouching. Two year course; diploma.</p>
<p>Art Institute of Chicago</p> <p>Michigan Avenue and Adams Street Chicago 3, Illinois</p> <p>High school graduate; selection based on portfolio of work submitted.</p>	<p>To develop artists and teachers in the fine and industrial arts by a thorough training in professional knowledge and techniques, stressing aesthetic understanding. Believes that the first four years should be devoted to aesthetic aspects rather than throwing the student too soon into requirements of commerce.</p>	<p>Drawing, painting, illustration, sculpture, design, ceramics (two years of fine arts required before specialization), lettering, layout, advertising and fashion illustration and design, package design, typography, lithography, reproduction processes, field trips to engraving plants and publishing houses, preparation of copy for printer. Four year diploma course. History of art, humanities, natural sciences, social sciences must also be studied for four year degree course; BFA & MFA.</p>
<p>Art Students League of New York</p> <p>215 W. 57 St. New York City</p> <p>No entrance requirements.</p>	<p>With the view that fine and commercial art cannot be readily separated, the League encourages its students to think creatively and to have an artist's approach to his work rather than having him specialize at the outset. It is felt that skills can be easily picked up after basic creative techniques and attitudes are learned.</p>	<p>Drawing, painting, sculpture, color separation overlays, airbrush, Kermat, photography, ad design, illustration, silk screen, layout, lettering, calligraphy, typography, copyfitting, preparation of copy for printer. On monthly basis—day, afternoon or evening.</p>
<p>Burnley School of Art and Design</p> <p>905 East Pine Street Seattle 22, Washington</p> <p>Evidence of talent and past interest are evaluated from interviews and drawings submitted prior to entrance, with the school taking the prerogative of eliminating a student who does not show promise after a tryout period.</p>	<p>To develop students to become artists to the maximum extent of their capacity, both in the commercial skills and in creativeness and to help broaden their knowledge of human relations, world affairs and other general subjects.</p>	<p>Drawing, painting, illustration, layout, lettering, advertising design and illustration, direct mail, package and poster design, paste-up, cartooning, fashion illustration, reproduction processes, preparation of copy for the printer, typography, copyfitting. Heavy emphasis on sales psychology, merchandising, advertising agency requirements and procedures. Length of program depends on the student's needs; no degrees.</p>
<p>California College of Arts and Crafts</p> <p>5212 Broadway Oakland 18, California</p> <p>No entrance requirements.</p>	<p>To develop the student's taste, understanding, inventive qualities, skills and to give them practical information that should make it possible for them to enter the professional field.</p>	<p>Painting, drawing, layout, color separations, preparation of copy for the printer, illustration, typography, copyfitting, airbrush, scratchboard, field trips and lectures on printing processes, English, aesthetics, science, economics. Advanced students receive assignments from selected firms and institutions and prepare complete art which is printed for commercial use. Three to four year course.</p>

select their students, what educational philosophies support their training programs and what areas their curricula cover.

All of these schools have working professionals on their teaching staff. While most of the schools are geared to direct preparation for commercial work, there is consistent emphasis on fine art techniques as a basis for specialization. In each instance the student is taught to think creatively and to develop his own individual skill for whatever purpose it is best suited. There is a basic concern for the aesthetic principles of art.

None of these schools reported an on-the-job training program. In many of

them students work part time in art studios and have an opportunity for immediate application of their knowledge; however, this decision is left up to the student.

Besides art and production training, courses in liberal arts and sciences are offered in several schools. While these courses are required in degree programs, they are optional in some schools and are evidence of a recognition of the artist's need for a broader knowledge of his world.

There are only two schools in this group which have formal courses in the business aspects of commercial art and

design. Generally, interpretation of the market is an integral part of the acquisition of technique and knowledge. As a rule, projects are set up to acquaint the student with how a commercial job is done in a studio or agency—from its conception to the finished work. Field trips are a part of most of the programs. Specialists in art or production areas are brought in as guest lecturers from time to time.

It is hoped that the information given in this chart will aid AD club education committees to work more effectively with schools in improving the students' preparation for the commercial field.

Selection of students	Educational objectives	Curriculum
<p>Chicago Academy of Fine Arts</p> <p>720 North Rush Street Chicago 11, Illinois</p> <p>High school graduates; two month probationary period; to enter Advanced Classes, a portfolio of work must be submitted.</p>	<p>To provide basic art training and develop the business sense required in the commercial art field.</p>	<p>Drawing, painting, illustration, layout, preparation of copy for advertising, lettering, copyfitting, typography, airbrush, paste-ups, printing production, proportioning, making color separations, package design, displays, layout of complete mailing pieces, posters, booklet covers, etc. After training is over, students work as art studio apprentices for a short time. Basic course—80 weeks; certificate. Advanced course available after completion of basic program.</p>
<p>Chouinard Art Institute</p> <p>743 South Grand View St. Los Angeles 57, California</p> <p>Students who desire to begin a career in advertising art and design are selected on the basis of potential ability.</p>	<p>To create in the student an awareness of possibilities within the advertising profession. No attempt is made to have him conform to pre-conceived ideas of job market requirements. He is viewed as a human being, as well as an artist, and is aided in finding the areas best suited to his abilities.</p>	<p>Drawing, painting, illustration, lettering, mechanical reproduction processes, editorial art, advertising art, layout, posters, packaging, booklets, budgets, communication.</p>
<p>Cooper Union Art School</p> <p>Cooper Square at Seventh St. New York 3, N. Y.</p> <p>High school graduate; must pass two competitive examinations; no part time students.</p>	<p>"Its students have been able to adjust not only to the various and complicated art professions but also to the stresses and strains of current history." "Capacities for intellectual, aesthetic and technical growth make possible the development of highest efficiency in the art professions."</p>	<p>Painting, design, drawing, sculpture, advertising design, graphic techniques, photography, typography, graphic design, lettering, illustration, mechanical reproduction processes, elements of aesthetics, studies in cultural values, contemporary thought, oral English. Most instructors are professional working artists. Three year course—day session; four year course—evening session; certificates awarded on completion.</p>
<p>Famous Artists Schools</p> <p>Westport, Connecticut</p> <p>Student sends biography and application accompanied by three samples of work.</p>	<p>To provide training for beginning and advanced artists which will enable them to know what is required in the commercial art field and prepare them to meet the needs of art buyers.</p>	<p>Primarily an editorial and advertising illustration course. Covers to some degree, besides drawing and painting techniques, paste-ups, layouts, fashion illustration, lettering, posters, posing models for photographs and drawing, typography, reproduction techniques, some airbrush. Sales effectiveness stressed. Market interpreted carefully. "How to Make Money in Commercial Art and Illustration" is a book included in the program. There are 24 lessons in the course, which is conducted entirely by mail.</p>
<p>Institute of Design of Illinois Institute of Technology</p> <p>632 North Dearborn St. Chicago, Illinois</p> <p>High school education.</p>	<p>To provide a foundation which will enable the designer to think comprehensively and to act effectively in the complex industrial world. Established by Moholy-Nagy.</p>	<p>Design, sculpture, painting, drawing, etching, interior design, silkscreen, lithography, airbrush, layout, photomontage, photography, film production, product design and illustration, typography, and others. Bauhaus methods used in many of the courses. Academic courses available toward degree. Bachelor's degree in product design, visual design or photography and film. Graduate work leads to master's degree in these fields as well as art education.</p>

Selection of students

Educational objectives

Curriculum

<p>Los Angeles Art Center School 5353 W. Third Street Los Angeles, California Personal dossier, work samples, taste, imagination and graphic ability.</p>	<p>The teaching of the arts and practice of the arts in business and industry. Practical application of all knowledge is directed toward its utilization in commercial fields. Art for profit's sake.</p>	<p>Drawing, painting, advertising design, photography, packaging, illustration, industrial design; all techniques and methods the artist must know to prepare artwork for commercial purposes are taught. Some projects for business firms come into the school and are executed completely by the students. American history, economics, mathematics and other general studies toward the Bachelor of Professional Arts degree after four years.</p>
<p>Minneapolis School of Art 200 E. 25th Street Minneapolis 4, Minnesota High school graduate; drawings must be submitted.</p>	<p>Broad intensive training in the theory and application of the fine arts is the heart of the program through which specialization in the arts and related courses in the liberal arts are developed. Students are equipped, after completion of the course, to work in agencies and studios as their studies train them in the kind of attitudes and techniques required.</p>	<p>Drawing, design, painting, sculpture, calligraphy, typography, printmaking, photography, layout, reproduction processes, airbrush copy preparation for the printer, industrial design, fashion design and illustration, advertising design, illustration. History of art, social science, natural science, philosophy, English. Students execute jobs under deadline dates for various school needs. Plans are in progress for a large design laboratory which will cooperate with commercial and industrial firms. Bachelor of Fine Arts Degree in painting, sculpture, illustration, design, advertising design, industrial design and apparel design. Four year program.</p>
<p>Parsons School of Design 410 East 54 Street New York 22, N. Y. High school graduate.</p>	<p>To provide the student the technical facilities to express his ideas in practical media at the highest level of craftsmanship; to develop taste, creative force and aesthetic values in traditional and contemporary art; to prepare him to meet agency and studio requirements.</p>	<p>Drawing, painting, sculpture, etching, design, lettering, typography, photography, silk screen, illustration, packaging, poster art, editorial layout, advertising layout, production, fashion illustration, product design, interior design, humanities, public speaking, foreign language, natural science, mathematics, social science, psychology, English, art history, philosophy, poetry, music appreciation. Bachelor of Fine Arts degree from New York University; Bachelor of Science degree from NYU. Parsons offers certificate course after three years and works in conjunction with NYU for degree courses.</p>
<p>Philadelphia Museum School of Art Broad and Pine Streets Philadelphia 2, Pennsylvania High school graduate; portfolio of work must be submitted.</p>	<p>"The graduating student is equipped to meet the demands of a responsible position. The market has been interpreted carefully."</p>	<p>Drawing, painting, principles of color and design, lettering, packaging and display, advertising design, photography, layout, advertising research, industrial design, fashion illustration, illustration, interior design, typographic design, production, color separation overlays, Kemart, typesetting. English, history, hygiene, psychology, sociology, economics, art history—for degree program (BFA); diploma course offered.</p>
<p>Pratt Institute 215 Ryerson Street Brooklyn, New York High school graduate; (day school) examination in art; (evening school) portfolio of samples must be submitted.</p>	<p>Mastery by students of fundamental principles, techniques and skills essential to professional competence as well as maintenance of superior artistic standards.</p>	<p>Drawing, painting, structure, creative design, color, techniques in advertising design, production, paste-ups, airbrush, lettering, layout, typography, package design, photography, advertising campaigns, illustration, industrial design, interior design, English, history of art, physical education, social institutions, contemporary civilization, impact of science, human relations, great books. Field trips. Commercial art business practices are studied. "Welding together of copy and symbol to communicate ideas, to persuade, or to sell merchandise" dominate Bachelor of Fine Arts degree in Advertising design, illustration, or Bachelor of Industrial design. Evening and day courses. Degree program not necessary; students may choose their own curriculum.</p>

Are you POSITIVE of your Automotive art sources?

(*Not if you get a
negative answer to any
of these questions:*)

- Depth of Talent**—Does the studio have sufficient depth of talent to handle complete catalogs — and does not rely principally on the services of one or two key people?
- Versatility of Talent** — Does the studio have enough versatility of talent to handle the entire art job from layout through all phases of finished art?
- Creative Layout Talent** — Does the studio have a really top grade layout staff to handle your catalog design if you require it?
- Air-tight Security** — Does the studio have the proper physical set-up for positive security, preferably occupying exclusively one complete floor and the facility for isolating "confidential" sections?
- Photocopy and Photostat Facilities** — Does the studio have these "security" and service facilities inside its own studio?
- Complete Engineering Staff** — Does the studio have an engineering group to relieve you of the worry of difficult technical detail?
- Engineering and Styling Contacts** — Does the studio have established engineering and styling contacts with your client?
- Experienced Production and Skilled Art Direction**—Does your studio have men specifically employed to perform these all-important functions?
- Capable Representation** — Does your studio provide representatives that are both capable and dependable?
- Responsible Management** — Does the studio have a management that practices businesslike billing procedures and accepts with responsibility the financing inherent in large assignments?
- Reputation** — Does the studio have the reputation for quality? For meeting pressure deadlines? For repeat business?
- Samples** — Does the studio have a generous collection of original and printed samples to assure proof of past performance?

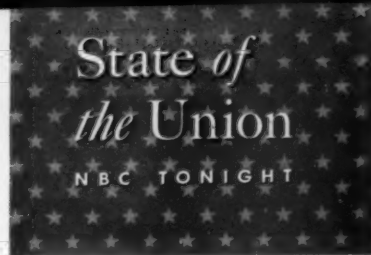
In Detroit . . . Only McNamara Brothers can give an unqualified "yes" in answer to all these questions.

McNamara Brothers 3850 Penobscot Bldg. • Detroit 26, Michigan • WO 1-9190

Largest supplier of art to the automotive industry.

**TV
color
slides**

*are now made
from b/w copy
by new process*



2)

5)

3)

6)

The first image transmitted coast to coast in a public demonstration of network color television had a very special significance to TV Art Directors. When, back in November, 1953, RCA conducted its historical closed circuit demonstration from the Colonial Theater on Broadway to its studios at Burbank, California, the "opening" was a brilliant gold and blue RCA trademark.

That image was produced in full color from a black and white line drawing through the 'Edstan' slide process devised and perfected by the Edstan Studio of New York City.

The Edstan process is unique in that it can produce a color slide from any black and white copy. It can also combine any form of line copy with full color photographs. TV art directors are now using this process to achieve results hitherto thought impossible.

Type, hand lettering, photographic lettering, logos, etc.—any and all of these in any combination can be produced in full color merely by indicating on a rough layout what is desired.

Color photos can be employed with the freedom of black and white techniques, they can be silhouetted and placed upon any color background, they can be used together with type or lettering, or they can be used as backgrounds

for titles or sales messages.

There is no limit to the flexibility offered by the Edstan slide process.

Here are some examples of this versatile new method of color slide preparation.

1) This RCA trademark was used on the first coast to coast public network color TV demonstration. Mark is in gold, Background is blue.

2) Here is an all type slide. Original copy was a regular type proof. Edstan achieved dimensional and shadow effects and made a color slide with yellow type for the display line, dropout white type for the rest of the copy and an even tone green background.

3) Multicolor and tone effects with all type copy. Type in spots is black. Reverse type is in yellow. Background is a dull olive. Spots are red and blue.

4) Yellow type with simple blue background.

5) Color photography and type are combined. Jeanmaire is a full color photo. Background is clear blue.

6) Art and type were put together for this one. Body type is black over yellow background. Display line and cats eyes are soft blue. Outline of cats in black. Lips are red.

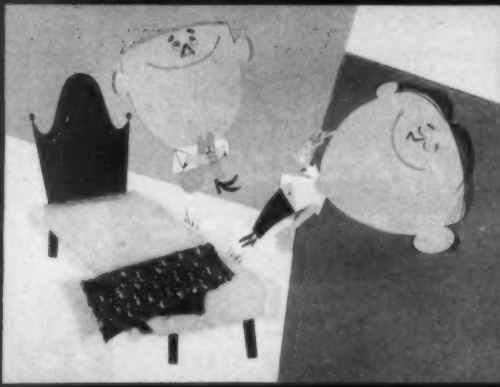
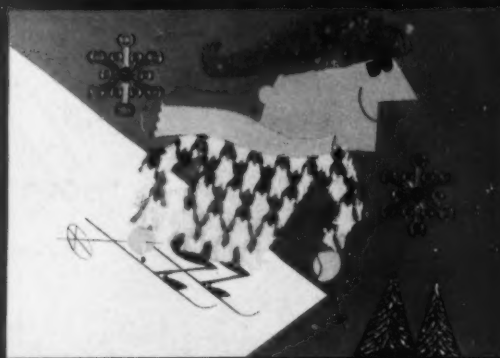
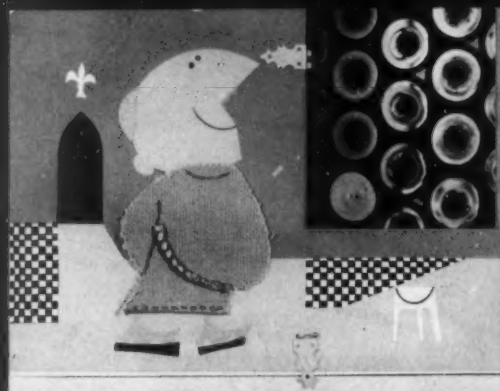


upcoming artist

Cleveland born, 1930, Merle James studied at the Tyler School of Fine Art in Philadelphia on a National Scholastic Art Scholarship. Then back to Cleveland for three years' study on a Ranney Scholarship at the Cleveland Institute of Art. A Page fellowship took him to Europe and North Africa where he spent a year doing color photography. He worked a brief stint in Cleveland for Lou Federman Associates and for Ann Koblitz Advertising Agency. He's been free-lancing in New York since early 1953.

Merle James stresses three elements in his work: get attention; be dramatic, original, tasteful; blend all elements so as to result in a thoughtful consideration of the product by the potential buyer.

from a UPA film strip



Rapid Typographers

Rapid Film-Lettering

Rapid Typographers

Rapid Film-Lettering

Rapid Typographers

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Rapid Typographers



\$1.00 a word
hand lettering
on film

no minimum
24 hour service

Book of Styles on request

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◊ Sharp Reproduction proofs

Hot Press for TV Slides ◊

and always ◊

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news

(continued from page 25)

AIGA will hold third mag clinic

Previous magazine analysis clinics have achieved such popular results at the American Institute of Graphic Arts that a third is scheduled for April 20 at 7:15. Chairman of the meeting is Tobias Moss, consulting art director. The meeting will divide into five groups which will discuss ten magazines: A. I. A. Monthly, Photoplay Materials and Methods, Antiques; World's Business, Best's Insurance; American Girl, Organic Gardening; and MacLean's, Luther Life.

Martin Rosenzweig, art director of Industrial Design, will coordinate the five groups. Participating art directors include Erle Yahn, Medical Press Inc., Emma Landau, formerly with Butterick Pattern Co. and two others not yet confirmed.

New color film for small cameras

Kodak Ektachrome is a fast new color film for 35mm and 828 cameras. It is rated at approximately three times the speed of Kodachrome Film. It has characteristics similar to Kodachrome in that, when processed, it results in color transparencies suitable for mounting and projection as color slides.

To compensate for differences in films Kodak has introduced special chemicals, known as E-2, for processing the new film.

Ad art exhibition opens in Paris

Art and Advertising in the World is the theme of an international exposition now being held at the Pavillon de Marsan of the Louvre Palace in Paris. The exhibition, which will run until May 8, features outstanding examples of modern graphic art applied to advertising, books and murals.

Sponsored by the International Graphic Alliance, the exposition has assembled works from over 70 participants representing artists in England, Germany, Belgium, Denmark, United States, France, Holland, Italy, Japan, Sweden and Switzerland. It is the first such exposition since the graphic arts display at the Paris World's Fair in 1937.

(continued on page 60)

ONE OF KODAK'S 5 WAYS TO COLOR PHOTOGRAPHY

Color has many voices

The illustration your photographer creates for you on Kodak Ektachrome Film has the persuasion of many tongues, many voices. The pulse of industry comes alive with a shout, the glamour of fashion with a whisper. Whatever your message, color can be a highly articulate part of it.

Ektachrome is practically a universal color film for use under every condition—for editorial or advertising pictures—indoors or outdoors—day or night.

It has been available for several years in sizes to fit all studio and press cameras and in the familiar 620 and 120 rolls for on-the-spot candid. Now this famous film is also supplied in the 35mm size for slides and slide films. And a commercial laboratory right around the corner will process all sizes with surprising rapidity.

KODAK'S 5 WAYS TO COLOR FOR ADVERTISING

1. Ektachrome Film: Superb color, brilliant or subtle; transparencies for photomechanical reproduction. **2. Dye Transfer Process:** You see your photographs on paper—as they will appear in print—before engraving. **3. Flexichrome Process:** Create photographs in the colors of your choice—from black and white, or color. **4. Ekta-**

color Film: The starting point for display color transparencies of excellent quality and any size. **5. Kodachrome Film (35mm):** Projection slides of exceptional sharpness. For presentations, for selling, or for teaching.

Your photographer knows how to handle them all.

Kodak

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Rapid Typographers

Rapid Film-Lettering

Rapid Typographers

Rapid Film-Lettering

Rapid Typographers

R

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hand lettering
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24 hour service

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and always

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AIGA will hold third mag clinic

Previous magazine analysis clinics have achieved such popular results at the American Institute of Graphic Arts that a third is scheduled for April 20 at 7:15. Chairman of the meeting is Tobias Moss, consulting art director. The meeting will divide into five groups which will discuss ten magazines: A. I. A. Monthly, Photoplay Materials and Methods, Antiques; World's Business, Best's Insurance; American Girl, Organic Gardening; and MacLean's, Luther Life.

Martin Rosenzweig, art director of Industrial Design, will coordinate the five groups. Participating art directors include Erle Yahn, Medical Press Inc., Emma Landau, formerly with Butterick Pattern Co. and two others not yet confirmed.

New color film for small cameras

Kodak Ektachrome is a fast new color film for 35mm and 828 cameras. It is rated at approximately three times the speed of Kodachrome Film. It has characteristics similar to Kodachrome in that, when processed, it results in color transparencies suitable for mounting and projection as color slides.

To compensate for differences in films Kodak has introduced special chemicals, known as E-2, for processing the new film.

Ad art exhibition opens in Paris

Art and Advertising in the World is the theme of an international exposition now being held at the Pavillon de Marsan of the Louvre Palace in Paris. The exhibition, which will run until May 8, features outstanding examples of modern graphic art applied to advertising, books and murals.

Sponsored by the International Graphic Alliance, the exposition has assembled works from over 70 participants representing artists in England, Germany, Belgium, Denmark, United States, France, Holland, Italy, Japan, Sweden and Switzerland. It is the first such exposition since the graphic arts display at the Paris World's Fair in 1937.

(continued on page 60)

ONE OF KODAK'S 5 WAYS TO COLOR PHOTOGRAPHY

Color has many voices

The illustration your photographer creates for you on Kodak Ektachrome Film has the persuasion of many tongues, many voices. The pulse of industry comes alive with a shout, the glamour of fashion with a whisper. Whatever your message, color can be a highly articulate part of it.

Ektachrome is practically a universal color film for use under every condition—for editorial or advertising pictures—indoors or outdoors—day or night.

It has been available for several years in sizes to fit all studio and press cameras and in the familiar 620 and 120 rolls for on-the-spot candid. Now this famous film is also supplied in the 35mm size for slides and slide films. And a commercial laboratory right around the corner will process all sizes with surprising rapidity.



KODAK'S 5 WAYS TO COLOR FOR ADVERTISING

1. Ektachrome Film: Superb color, brilliant or subtle; transparencies for photomechanical reproduction. **2. Dye Transfer Process:** You see your photographs on paper—as they will appear in print—before engraving. **3. Flexichrome Process:** Create photographs in the colors of your choice—from black and white, or color. **4. Ektachrome**

color Film: The starting point for display color transparencies of excellent quality and any size. **5. Kodachrome Film (35mm):** Projection slides of exceptional sharpness. For presentations, for selling, or for teaching.

Your photographer knows how to handle them all.

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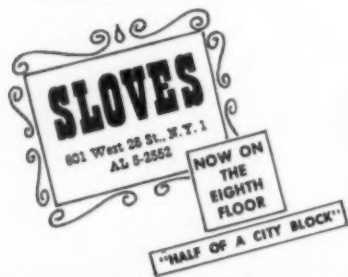
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news

(continued from page 58)

Saaty elected at Artists Guild

Wallace Saaty has been elected recording secretary of the Artists Guild. He replaces Judith Klein who has resigned.

Erratum: Robinson heads AG

"In the February issue of Studio News the article, 'What are artists doing to achieve professional status?' by L. F. Mock, President of the Artists Guild, should read Past President. Mr. David Robinson was elected President in May 1954 and is currently holding that office." Thus wrote Robert MacDonald, Vice-President of the Artists Guild.

First ad on aluminum foil printed by letterpress

The first advertisement printed on aluminum foil ever to be used by a mass-circulation magazine appears in the April issue of Better Homes and Gardens. Now that the post office has lifted the restrictions on use of aluminum foil for magazines mailed second class, it is expected that the use of such ads will be more widespread.

The ad, for Reynolds Wrap, was printed by high speed letterpress by Meredith Publishing Co. The agency was Buchanan & Co., New York. The job was printed in five colors on a foil-paper lamination. Transparent inks may be printed on the foil itself, allowing the foil to shine through, or may be printed over white, or other opaque inks, giving further color effects. No special inks or preparation is required.

The use of printed foil gives to the advertiser of any metal product or foil package an opportunity to faithfully reproduce the metal itself. The foil ad is said to have high merchandising value for use as a mailing piece or for display purposes.

Motivation and design groups join to offer new service

The Institute for Research in Mass Motivations has joined with industrial designers Lippincott & Margulies to provide a new service that will link design to the results of consumer motivation studies. The two organizations will continue to operate independently in their

(continued on page 62)



Finally,

a real graphic arts tool!

Now, COLORON, a permanent, easy-to-use tool, gives you complete control and accurate analysis of single and multiple color printing. COLORON predetermines the results from the combination of any number of colors and/or their tints. COLORON shows how these colors and combinations will look on colored stock, what overprinting inks or tints are necessary to match a given color, how the various possibilities of type (surprint, dropout, tinted, colored, black) will appear on the printed surface. COLORON also indicates the proportions of inks to be mixed for use. COLORON saves money and time for anyone concerned with the graphic arts.

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new formula
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Made especially for
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How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful"
asks your advice about
a job or a raise...
tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell
Jon Whitcomb
Stevan Dohanos
Harold Von Schmidt
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Al Parker
Ben Stahl
Robert Fawcett
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Albert Dorne

FAMOUS ARTISTS SCHOOLS
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Send me, without obligation, information about
the courses you offer.

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THE HEADLINERS
MU 2 4448



advertising photography

EASTERN STUDIOS

120 W. 50th St., New York, N. Y. PL 7-5090

news

(continued from page 60)

respective fields. Currently they are working together on a project for a producer of breakfast cereals and related products.

Eight Chicago artists paint giant Heart Fund billboard

Eight artists mounted a scaffold last month to paint a "Million Dollar Billboard" to inaugurate the 1955 Heart Fund Drive in Chicago. Artists participating were Fred Boulton, AD and vice president of J. Walter Thompson; Earl Gross of Stevens-Gross Studios; Francis Chapin, Aaron Bohrod, Rainey Bennett, William Schwartz, Margo Hoff and Raymond Breinen. Each artist painted his own version of a heart and assisted in filling in the letters of the official campaign slogan, "Help your heart fund help your heart."

Billboard was donated by Cadillac Motor Car Division of General Motors and General Outdoor Advertising took care of the necessary mechanical operations.

50 Books of the Year on display at Met Museum

American Institute of Graphic Arts' 33rd annual showing of the fifty representative books of the year are on exhibit at the Metropolitan Museum of Art in New York. Selected from 700 books submitted, the 50 were judged to represent the highest standards of book design and production consistent with purpose and price.

The jury consisted of Jackson Burke, Director of Typographic Development, Mergenthaler Linotype Co. and Vice President of Canadian Linotype, Ltd.; Walter Howe, Director of Design and Typography, R. R. Donnelly & Sons; and Monroe Wheeler, Director of Exhibitions and Publications, Museum of Modern Art.

Aspen design conference scheduled for June

The International Design Conference announces that the 1955 meeting will be held at Aspen, Colorado, June 13-18. The conference is made up of designers, design directors, art directors, artists, educators, manufacturers and publishers and its purpose is to encourage better design.

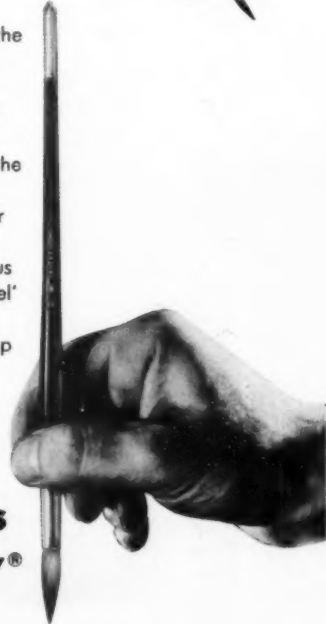
Three principles by which the conference tries to further this aim are: (1) Implementing communication about design among individuals, organizations and agencies concerned with use of good

(continued on page 64)

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Our business is to produce the very finest red sable water color brush possible. Delta's "Jewel" is designed to meet the exacting specifications laid down by the very people who use the brush as a basic tool in their work. A product of the finest raw materials and meticulous craftsmanship, Delta's "Jewel" meets every rigid standard for perfect shape, point, snap and balance.



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#3 X-ACTO PEN-KNIFE—\$1.00 tools

In every artist's equipment belongs an X-acto knife. In addition to its constant usefulness for cutting, trimming and making mats, the X-acto knife is an important drawing tool. It was designed for and can be used in many media—scratchboard, friskets, woodcuts and many more art projects.

The many different blade shapes make the X-acto highly versatile...and blades can be quickly changed to keep X-acto knives always factory-sharp—always ready.



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An Unusually Workable Cardboard, in Two "Exceptionally Acceptable Grays. Camera Tested!

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STUDIO: 15 BROADWAY CORNER WHITE PLAINS, N.Y.
WH 6-7459

news

(continued from page 62)

design; (2) planning and holding the annual international conference; and (3) publishing periodic reports on design developments, significant projects affecting design activity and understanding in all fields.

Members of the executive committee are R. Hunter Middleton, Ludlow Typograph Co., Chicago, chairman; Herbert Pinzke, AD of Our Wonderful World, vice chairman; Albert L. Arenberg, Luminator-Harrison; Saul Bass; Harry L. Baum, Jr., Noreen Inc.; Will Burtin, AD of Upjohn Co.; George D. Culler, Akron Art Institute; D. S. Defenbacher, California College of Arts and Crafts; and William M. Friedman, Art Institute of Chicago.

To be added to the conference's mailing list, write to International Design Conference, 220 South Michigan Avenue, Chicago 4, Ill.

Tupperware art competition closes April 15

The second annual Tupperware Art Fund competition, which provides a grant of three \$1800 Art Fellowships and three \$600 Honorable Mention Purchase Prize Awards, will close for entries on April 15.

It is open to artists in three general areas: New York, Atlanta and Seattle. The areas change annually to give coverage to the whole country.

Each award winner must submit one painting done within the past year which typifies the theme of the home, family life, community living or the region in which the artist lives. It will become a part of the permanent collection of the Tupperware Art Fund Museum in Orlando, Florida.

For information on entering the competition, request application blanks from Tupperware Art Fund, Orlando, Florida.

Picture Agency Council explains service charges

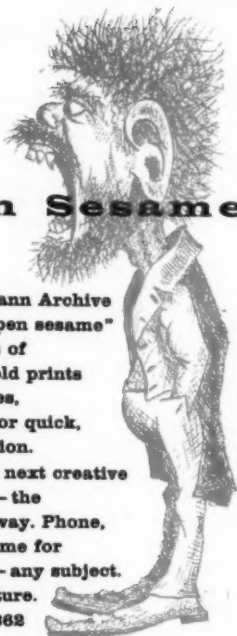
In a letter to picture agency clients, the Picture Agency Council of America explained the reason for service charges as follows:

"A service charge . . . is for the services rendered by the agency in filing, researching, captioning, printing and delivering prints to the client. It is intended to cover only a portion of the actual expenses incurred in filling the order. Service charges do not apply to pictures that

(continued on page 65)

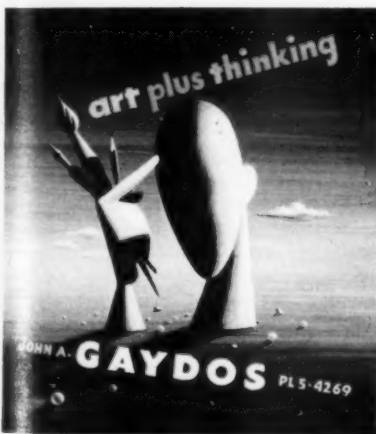
Open Sesame

The Bettmann Archive is your "open sesame" to millions of arresting old prints and pictures, classified for quick, easy selection. Make your next creative job better — the Bettmann way. Phone, write or come for approvals — any subject. Free literature. PLaza 8-0362



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(Near 7th Ave.)

news

(continued from page 64)

agencies submit on their own initiative. They apply only to pictures specifically requested by a client. The service charge is deductible from the actual purchase of the pictures... It is impossible to arrive at a standard service charge... however all responsible agencies are prepared to quote service charges when an order is placed. The service charge should not be confused with the holding fee. The holding fee is only applied when pictures, either requested or submitted, are held beyond a reasonable time in terms of their market value."

Offset info available from N. Y. Lithos

The Use of Offset Printing for Advertising Production is a booklet offered by the Metropolitan Lithographers Assn., 33 W. 42 Street, New York City 36. It outlines the advantages of offset in solving numerous production problems, gives detailed suggestion on handling art work and on planning production in order to use the offset process efficiently, and the methods of estimating plate costs. A buyer's check list of specifications is included as an aid in obtaining an accurate quotation.

New luncheon program at C & I

Cartoonists and Illustrators Art School has initiated a 12:00 to 1:00 luncheon program. In an informal atmosphere students receive criticism of their work and direction toward job placement from leaders in the graphic arts field.

Philadelphia artists exhibit with interior decorators

The perfect combination for an exhibition of creative works might be the use of original paintings and sculpture in an interior decoration showroom. In Philadelphia the Bethlehem Furniture Manufacturing Corp. collaborated with several artists to give them the opportunity to exhibit their works in the setting where they would ultimately appear, and the decorator the chance to determine the proper artistic touch necessary in a homogeneous arrangement of furniture and accessories.

Paintings, sculpture and ceramics were set up for judgment by a jury composed of Lee Gansborough, Hobson Pittman and Raphael Sabatini. Their evaluation of the work submitted was based on qual-

(continued on page 66)

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SHAVE BOMB

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Please rush ACROLITE "500" and SHAVE BOMB (Reg. \$2.79 value) both for \$1.79 which I am enclosing. (Sorry, no COD's or billing).

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- Top quality opaque water colors
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Keep a set — open — on your tabouret!



news

(continued from page 65)

ity and the adaptability to a decorative setting. First prize of \$300 went to Ben Kamihira; Allen Harris won the \$200 sculpture award; William Behler took third prize of \$100 and Charles Parks and James C. Lueders received honorable mention.

The showing is on at Decorators Furniture Showroom at 1118 Walnut Street, Philadelphia.

Promotion designer needed by Artmobile group

Persistence, vision and enthusiasm are beginning to realize an idea that the creative and cultural resources of our communities can and should be shared.

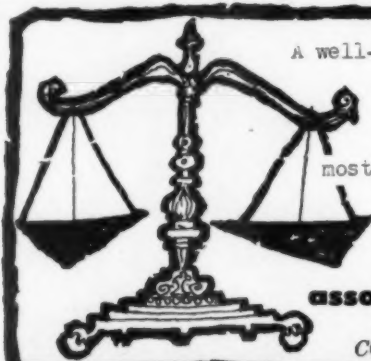
At the suggestion of UNESCO, a group of pioneers formed Artmobile, Inc. and have worked for years, not only in New York State, but nationally, laying the foundation for a traveling exhibition of original art. Artmobile will take original paintings, sculpture and crafts to schools. The schools have been working with them on the idea and are prepared to conduct classes and show films related to the exhibit as it comes to town. The whole community will be able to see, perhaps for the first time, great works of art in their own town.

Artmobile, Inc. is sponsored by the New York State Art Teachers Association, The American Association of University Women, The New York State Teachers Association, and New York State Congress of Parents and Teachers. They have gained the support of numerous museums, colleges, schools and art groups.

American Institute of Graphic Arts workshop printed and donated the membership card which, incidentally, may be obtained for two dollars from Artmobile, Inc., c/o Volunteer Center, 612 Loew Bldg., Syracuse 2, New York.

As in most volunteer enterprises, Artmobile must be supported by people who share their vision. At present they are seeking a designer who will create a promotion piece which will reach the people in the community who must support the unit. It will tell them what the organization is and how it will contribute to the cultural life of their town. It will bring in financial support, which is all that is now needed to "get the show on the road."

Should your interest be such that you will contribute your services as a designer, contact Miss Barbara Chapin, Executive Secretary, Roger Williams Hotel, 28 E. 31 St., New York. MU 9-0600.



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PHONE FOR PROMPT SERVICE

trade talk

ART DIRECTION CHICAGO: **Earl Westrom**, formerly

AD at Holmes & Sherry, has joined the staff of E. H. Brown Advertising... **William Fleming** to DeKovic-Smith Design Organization as associate designer and AD... LOS ANGELES: **Dick Lawrence** to AD for J. P. Shelley & Assoc.; was with Besel Agency... **Edward Mitchell** to AD, Markham-Buss Adv.... **Sally Todd** has been named queen of the 10th annual West Coast ad art show sponsored by the L. A. Art Directors Club... NEW YORK: **John C. Spamer** from Hicks and Griest to Mann-Ellis Inc. as associate AD... **Louis Menna**, formerly with Foote, Cone & Belding, and **James Clark**, previously with Cecil & Presbrey, are now ADs with Benton & Bowles... AD **Arnold Nodiff** from Kenyon & Eckhardt to Erwin, Wasey & Co.... **Leonard Steinberg** named art director of The Getschel Co.... **Howard Wilcox**, Cunningham & Walsh AD, worked for a week selling newspapers (it's a policy of the agency to have their staff work at point-of-sale); an ad pictured him behind the newsstand... **Irving Margulies** named AD at Daniel & Charles... **Charles G. Weber** named executive vice president and art director of Philip Greenhow Assoc.... **Frank Mayo** to art director of Monogram Art Studios... **Henry Enfield** rejoined Penthouse Studio Inc. as director of art and sales... **George Leavitt** to AD and PM of Robert Stanleigh Inc.... Two added at Cunningham & Walsh: **Ben Alcock**, formerly with Biow-Beirn-Toigo, and **Juke Goodman**, formerly with Saks Fifth Avenue... WASHINGTON, D. C.: **Tom Huests**, now with U. S. Chamber of Commerce as assistant AD... **Genot Rasmussen** now AD of Larrabee Associates... **Mike Panich** to AD for Woodward & Lathrop...

ART & DESIGN BRIDGEPORT, Conn.:

Robert Lathrop now at 951 Park Ave., EDison 3-6756, with more space and enlarged staff... **H. Edward Oliver**, formerly with Lippincott & Margulies, now operating a design studio at 62 Flax Hill Rd., South Norwalk, Conn., Temple 8-3721... DETROIT: **Barney J. Unterman** to Pictorial Studios as production co-ordinator... LOS ANGELES: **Stephens Biondi DeCicco Inc.** has opened its third office and studio at 3723 Wilshire Blvd. With the studio are **Howie Forsberg**, **Eleanor Harnsey**, **Morgan Henninger** and **Fritz Willis**. Studio manager is **Pete DeCicco**; contact **Al Gets** and **Le Ora Thompson**... NEW YORK: **Frank J. Donato** moved to 6 W. 48 St., JUdson 2-3755-6-7... Calligrapher **Hollis Holland**, 443 W. 21 St., has a new phone -MURray Hill 2-1327... A. Halpert Art Staff is now known as **Halpert-Dane Studio** at 19 W. 44 St.... PROVIDENCE, R. I.: **David R. Barney** named public relations director for

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CONVENIENT
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T.V. and

motion picture

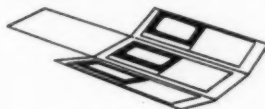
artists

new REEL STORY BOARD



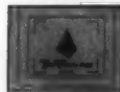
A handy roll of 100 panels for your story board sequence. Panels are printed with areas for video, audio, action and scene number. Each sheet is perforated (4 x 9-1/2") in a convenient dispenser box. Zip off 1, 5, or 50 sheets at a time. Story sequence is easily rearranged or revised. The highest quality translucent type paper in the "Reel Storyboard" is receptive to almost any medium.

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The Companion of the "Reel Storyboard", holds as many as necessary for story, accordeoned, folds neatly for filing or mailing. Title block on front of leatherette cover for client presentation.

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The Tele-Visible field pad has T.V. screen proportions printed on front cover with holes at corners. Simply place the point of your pencil in the holes at the corners of each of the areas. This will define each area accurately. (Full Field, Scanning Area and Safe Area).

Sold at leading art supply stores
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Trace-Rite projects images of photos, transparencies or 3-dimensional objects directly to your layout, artwork or other working surface, eliminates time-wasting double tracing and expensive photostating. The Trace-Rite offers copy and drawing board space for a 40"x30" illustration board. The powerful Raptor Lens guarantees sharp, clear images with no distortion or fuzzy edges. Trace-Rite reduces down to 1/4 size, enlarges up to 3 1/2 times size. Wall projection permits tracing up to 12 times size. Operator works in natural drawing position at finger touch control. Opaque glass insert in drawing board serves as light table. Overall size 81" x 24" x 69". Light shield furnished. For further information write:

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Smith-Tepper-Sundberg Inc. with offices at 802 Montgomery St. . . WASHINGTON, D. C.: John MacLeod & Assoc. moved to 1524 K Street, N.W. . . Creative Arts Studio moved to larger quarters in the Redskin Bldg., 9th & H St., N.W. . .

AGENCIES BOSTON: Sol Sackel has resigned from General Tire & Rubber Co. to form The Sackel Company, Inc., advertising . . . CLEVELAND: New offices for John Duffy Co. at 1222 Prospect Ave. feature more space . . . DALLAS: Chet Fowler has opened B&B Advertising Agency . . . DES MOINES: Russell J. Truppe has opened his own company, R. J. Truppe Advertising, at 649 Insurance Exchange Bldg. . . INDIANAPOLIS: G. A. Saus & Co. and L. G. Sogard & Co. have merged . . . KANSAS CITY: Townsend-Williams Inc. from 604 Merchandise Mart to 2836 Main . . . LOS ANGELES: Peck Advertising opened an office at 421 South Western Avenue . . . Doyle Dane Bernbach moved to 606 S. Hobart Ave. . . NEW YORK: Kaplan & Bruck became the Kaplan Agency . . . Fred Gardner Co. moved to 50 E. 42 St. . . Alfred Auerbach Assoc. now at 4 E. 53 St. . . E. A. Korchnoy formed at 10 E. 49 St. . . The G. M. Basford and Sterling Adv. joined services . . . E. Taylor Wertheim from 299 Madison Ave. to 347 Madison Ave. . . Merit Advertising to 255 W. 34 St. . . Joseph Katz Co. from 488 Madison Ave. to 555 Fifth Ave. . . PHILADELPHIA: Benjamin Katz Agency from 1512 Walnut St. to 1820 Spruce St. . . Raymond A. Sholl & Co. from 100 S. Broad St., Phila., to 26 Hampden Rd., Upper Darby, Pa. . . RAPID CITY, S.D.: William H. Douglas Advertising has been formed at the J. C. Penney Bldg. . . TORONTO: New agency, McCauley, Knight Advertising, formed. WELLESLEY, Mass.: Randolph Assoc. formed at 572 Washington St. . .

ADVERTISING PROMOTION

Marvin Tabak appointed advertising manager of the All-metal Screw Products Co., Garden City, L. I. . . Joseph W. Mondello to Beacon Studios as SPM and account executive . . . Richard G. Williams has joined the Frank H. Lee Co. of Danbury, Conn., as v.p. in charge of sales and advertising . . . George H. Bason to assistant AM of American Brake Shoe Co. . . Clarke C. Hambley upped to AM of Price Matchabelli Inc. . . Robert P. Young, Jr. elected a director and v.p. in charge of advertising of Golden Gift Inc. . . Robert L. Moore, Jr. to director of advertising and public relations for Sheraton Corp. of America . . . Richard S. Lowell, formerly AM, to director of sales promotion and advertising, United States Plywood Corp., New York, succeeding h m is former assistant AM, John R. Thompson . . . Thomas Mitchell, formerly SPM and AM, Interwoven Stocking Co., now AM and

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27 1/2 x 41 1/2"	No. 1 (195 lb. paper)	3.50 Sheet
27 1/2 x 41 1/2"	No. 1 (210 lb. paper)	4.00 Sheet
28x42"	C.P. (210 lb. paper)	4.00 Sheet
28x42"	No. 1 (210 lb. paper)	4.00 Sheet

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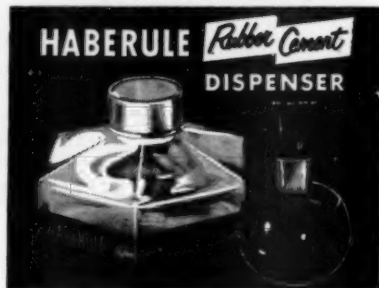
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SPM of Burlington Industries Inc., Hosiery division also named at Burlington are **John K. Hanson** to AM of Pacific Mills, and **William L. Moore** to promotion manager... **John E. Spersel** named director of advertising and sales promotion, Consolidated Cigar Sales Co.... **William E. Fagen** to Mohr Associates, New York, as director of publicity and public relations... Sharpe & Dohme division of Merck & Co. named **John A. Wells** adv. director... Frankfort Distillers appointed **Ralph W. Reese** director of advertising, sales promotion and trade relations and **Bradley Houghton** SPM... **Robert J. Franklin**, formerly assistant AM, now advertising and sales manager at Dant Distillers Co.... **Jay Steiner** upped to AM and SPM, F. J. Stokes Machine Co., Phila.... **Robert Angelus** to merchandising and advertising manager, O-Cel-O division of General Mills... **James W. Robertson**, formerly AM, Necchi Sewing Machine Co., now AM and SPM at Valspar Corp.... **Milt Sherman** to advertising and sales promotion director for Raytone Screen Corp. of Brooklyn, with offices in Chicago... **Richard H. Koehler** appointed director of advertising and publicity for Westinghouse Air Brake Co.... Saks Fifth Ave. promoted **Frank Bellin** to AM... **Stuart D. Watson** to advertising and merchandising director of S. C. Johnson & Son of Racine, Wisc.... **James P. Lunn** to AM and SPM and **Robert P. Altkin** to manager of market research, National Dairy Products Corp.... **William H. Collins**, formerly director of advertising, Dravo Corp., Pittsburgh, now AM, Standard Vacuum Oil Co.... **H. Milton Gurwitz**, formerly national sales promotion manager, Melrose Distillers div., Schenley Industries, now SPM, Jacob Ruppert Brewery... Three promotions at Thomas J. Lipton: **Harold L. Suttle** to v.p. in charge of sales; **William B. Smith** to v.p. in charge of advertising; **M. A. Reilly** to v.p. in charge of marketing... **George Bowen** named AM, Robert Gair Co.... **Donald B. Smith** to director of appliance and laundry advertising and sales promotion for Crosley and Bendix Home Appliances divisions of Avco Mfg. Corp.... **Norbert A. Conidine, Jr.** appointed director of advertising and sales promotion at Blue Bell Inc.... **Paul A. Deegan** to director of advertising for defense and industrial sales organization of Avco Mfg. Corp.... **Edward L. Grant**, formerly AD, to AM for Hercules Powder Co., Wilmington... **Alex C. Furtwangler** appointed manager of advertising and merchandising, Martin-Senour Co., Chicago... **Eldon E. Fox** upped to director of advertising and sales promotion, Minneapolis-Honeywell Regulator Co.... **Fred W. Adams**, formerly AM, Willys Motors Inc., Toledo, now AM, Nash Motors division, Nash-Kelvinator Corp.... **Theodore B. Colville**, previously AM, Dyrn Jackson Co., now AM and SPM, U. S. Spring & Bumper Co., L.A.... **Kenneth J.**

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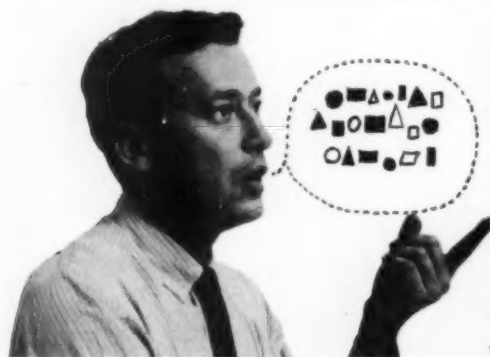
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Forbes, formerly director of sales and advertising, Bovril Ltd., Montreal, is v.p. in charge of sales and advertising, Habitant Foods Ltd. . . **Norman Rowe**, formerly a v.p. at Allman Advertising Co., to director of advertising and sales, Fruehauf Trailer Co., Detroit . . . **Richard Baker** from AM and SPM to public relations director and special assistant to the resident, Ansul Chemical Co., Marinette, Wisc.; **Brad Sebstad** was named AM . . . **William J. Young** upped to assistant AM of Chrysler Corp. of Canada, Windsor . . . **Allan M. Wyman** appointed director of advertising and sales promotion, Magic Chef Inc., St. Louis. Was president of Smithson, Wyman & Withenbury, Cincinnati . . . Changes at Kraft Foods Co., Chicago: **Charles G. Wright**, formerly v.p. in charge of sales to v.p. in charge of sales and advertising; **Tad Jeffrey** to AM; **John B. McLaughlin** to director of sales and advertising . . . Indiana Glass Co., Muncie, appointed **Dorothy Hartley** AM and SPM . . . **Edward A. More** to Formica Co. as AM; was with Westinghouse Electric . . . **J. W. Rietzke**, formerly with Revko Corp., Deerfield, Mich., to AM and promotion manager, Hetrick Mfg. Co., Toledo . . . **Trade Association Management, Exhibit Producers & Designers Assn., National Visual Presentation Assn.** have moved their offices to 135 E. 44 St., New York . . .

CAMPAIGNS

International Harvester increased their ad campaign which will cost "several millions" to gain bigger place in refrigeration market . . . **Ekco Products Co.** raised its ad budget by 15%, using 65 dailies and 18 national magazines. . . Eight new major market areas have been added to the ad campaign for **Norwegian Cannery Assoc.**—in newspapers and on radio and tv . . . **Kentile Inc.** stepped up its national advertising by 24% . . . **Amelia Earhart Luggage of Newark, N.J.** expanded its spring and summer advertising in class magazines, with heavy p.o.p and radio and tv material available to dealers. Daniel & Charles is the agency . . . **Calkins & Holden** announces three campaigns in the works—**Oakite Products, Karastan Rugs and Fieldcrest Mills** for Royal Velvet towels . . . **Parker Pen Co. and Scripto Inc., Atlanta**, will exchange formulas and other information to market liquid graphite pencils; both will use the Parker trademark . . . **Necchi-Elna Sewing Machine Sales Corp.** plans to spend \$4,500,000 this year in magazines, tv, radio, newspapers, displays aimed at helping the dealer also started a dealers sales contest offering \$150,000 in prizes . . . **Owens-Corning-Fiberglass** will spend \$3,000,000 to promote its **Fiberglass** name. **McCann-Ericson, Detroit**, is the agency . . . campaign has broken for **Gold Seal Jackstraw linoleum (Congoleum-Nairn)** with color pages in **Life** and **Better Homes & Gardens**—through

McCann-Erickson... Batten, Barton, Durstine & Osborn launched **Schenley's** campaign for Schenley 12-year-old and Schenley Chamberlain, Schenley Reserve and Canadian Schenley OFC. 11 national magazines and 300 newspapers will be used, supplemented by outdoor and transportation advertising... Procter & Gamble's new fluorine-base dentifrice, **Crest**, is breaking into advertising this spring... **Elgin American** has introduced a new fully automatic lighter... **Coca-Cola** is pushing sales of their new premixed Coke in portable pressurized containers which will eliminate the need for bottles at sports gatherings; \$15-million will be spent this year and campaign will feature high fashion models photographed in color...

PHOTOGRAPHY Jack Ward Color Service to 202 E.

44th St., NYC, MU 7-1396, move more than doubles space... **Albert Gemmi Studio**, food photographer, has made their second expansion in three years with a new 5600 sq. ft. studio at 305 E. 47 St., NYC, EL 5-7650... **Nick Muray** has just finished photographing the Robert Woods Bliss Collection at the National Art Galleries in Washington. Pictures will appear in 150 full-color pages in book to be published this Fall. Collection includes Inca, Mayan, pre-Colombian and Aztec art of the Americas... **Murray Dultz** has moved to new quarters at 4 E. 44 St., NYC... **Manny Rey**, formerly art director of Transfilm Inc., has formed Visualscope Inc. at 103 Park Ave., a commercial film producing firm... Americans in the photographic business who plan to visit the "Exposition Biennale de la Photographie et du Cinema" in Paris, May 4-16, should order identity cards now: Bill Preston, J.W.T., 420 Lexington Ave., NYC... **William Read Woodfield** now represented by **Free-Lance Photographers Guild**, 62 W. 45 St., NYC, MU 7-0045...

TELEVISION **Frank R. Lowe** to production assistant in the radio and tv dept. of Anderson & Cairns... At William H. Weintraub, **Robert I. Bergmann** to producer-director for tv and **Stanley J. Lacey** to tv art director... **Paul Seckel** named tv art director at Grey Adv... Geyer Advertising appointed **Robert J. Clarke** tv art director... **James C. Shelby**, formerly director of tv and radio, Chicago's McCann-Erickson, now v.p. and tv director at MacFarland, Aveyard & Co., Chicago... **Kling Film Productions** promoted **Jack Fenimore** to production manager... **Al Morey**, an old timer in tv and show business, has joined Kling Film Productions as an account executive...

MEDIA **Journal of Living** will merge with **Lifetime Living** magazine in May. The latter will be the publisher, with offices at 575 Madison Ave. Both names will

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be continued. Advertising and editorial staffs will combine... **Picture Week** has been launched by Pocket Magazines Inc., publishers of Tempo and Quick. Initial circulation will be 100,000... five other new magazines: **The Georgia Farmer** (Atlanta); **Evening Out**, Rubin & Cahn, 437 Sterling St. Brooklyn 25; **Christian Bookseller**, 434 S. Wabash Ave., Chicago; **Cleaning Laundry Supplier**, The Cahir Publishing Co., 1114 First Ave., New York; and **Small Boat Dealer**, Acorns Publications, Ridgewood, N. J.

PRODUCTION **M. B. Faerberbach** named production manager at the Kloppner Co. . . **Fred S. Malcolm** and **Asher H. Aron** named vice presidents at Davis, Delaney, Inc., printers . . . **Norman S. Lampert** prod. mgr. of Charles W. Hoyt Co., New York, has been named a vice president . . . **Stanley B. Weiss** to production manager of Walker B. Sheriff Inc., Chicago . . . **Peerless Hill Inc.**, photoengravers, moved to 180 Varick St. . . **Paul Vennick**, formerly AD for Simplicity Pattern Co., has been appointed production manager of the company . . . **Photopress Inc.** now at Congress Street Expressway at Gradner Road in Broadview, Ill. Chicago telephone number is CO 1-1420; local telephone - is FI 5-0600 . . .

TYPOGRAPHY **Walter T. Armstrong Inc.** board of directors is now composed of **Walter T. Armstrong**, chairman and treasurer; **John H. McNeill**, president, **William C. Frambes**, vice president and secretary and **Anthony N. Bruno**, vice president . . . **Rapid Typographers Inc.** 305 E. 46 St., New York, has added Hellenic Wide and Latin Wide type faces . . . **Peter M. Kroon** has been made v.p. of **Amsterdam Continental**.

EXHIBITIONS **Associated American Artists Galleries:** Apr. 4-21, sculpture by Jason Seley; Apr. 11-30, Samuel Rosenberg, recent paintings . . . **A. I. Friedman, Inc.:** April, paintings and graphic illustrations by Lionel Stern . . . **Lucien Goldschmidt:** thru April 30, paintings, drawings and prints of Jacques Villon, some of which have never been shown before . . . **Mi Chou Gallery:** thru April 30, color woodcut prints by Seong Moy . . . **Museum of Modern Art:** thru Apr. 24, 15 paintings by 19th century French masters (Delacroix, Daumier, Bazille, Courbet, Manet, Degas, Monet, Renoir, Gauguin, Cezanne, Seurat, Corot, Rousseau, Toulouse-Lautrec and Gericault); Apr. 13-June 12, Textiles and Jewelry from India; thru May 8, Family of Man, photography; April 20, new talent exhibition, in the Penthouse, with prints by Richard O. Tyler, paintings by Tom Benrimo and sculpture by Hugh R. Townley . . . **New York Public Library:** Apr. 17, Form, Color, Line—7th Century to Picasso . . .

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PERSONALS Arthur Eckstein of Eckstein Studios has a baby boy, Mark Ernest, born February 16... Latest addition to the **Ralph Danziger** family, Thaddeus, arrived Feb. 23. Danziger is ad director of Toy Guidance Council and has four other children... **Alan J. Broder**, art director of Bruce S. Leech Inc., NYC, is engaged to **Miss Kim Garfield**, of the publicity staff of MGM. A June wedding is planned...

DEATHS **George A. Gibbons**, illustrator of Walton & Hoke Studio, well-known artist in both Washington and Philadelphia, died of a heart attack... **Charles S. White**, one of the few remaining professional copperplate printers, died at the age of 78. He practiced his art at The Etching Craft studio in New York... **Alfred E. Froudemann**, former art director of Paramount Pictures and Portrait artist, died at the age of 65... **Frank Stokes**, 96, died after a brief illness. He is known for his paintings done while on expedition to the Arctic and Antarctic with Admiral Peary and other explorers... **W. B. Van Ingen's** 96 years were marked by his many murals for state capitols, post offices, state houses and his participation in art organizations in New York and Philadelphia... **John J. Deviny**, 72-year-old printer, was former head of the Bureau of Engraving and Public Printer of the United States...

what's new

(continued from page 18)

HOW TO TAKE BETTER KODACHROME PICTURES. Kodak publication about color slides. It deals only with use of Kodachrome Film outdoors in daylight, use of synchronized flash and taking pictures indoors with flash or flood illumination. Illustrated in color and contains diagrams and exposure tables. 35c. Editorial Service Bureau, Eastman Kodak Co., Rochester 4.

PRESSURE-SENSITIVE COLOR BACKGROUND PAPER. Visutak Color Paper is backed with pressure-sensitive adhesive. It comes in 18" x 26" sheets which have flat non-glare surfaces. Sheets will take pencil, ink, poster and tempera colors and will not wrinkle or curl. Rubber cement marks are eliminated. There are 15 colors available. A swatch book may be had from SanLu Art Supply, 1165 Broadway, New York 1.

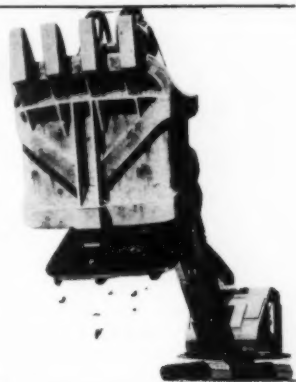
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bookshelf

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NEW BOOKS

105. **Color Guide for Marketing Media** by Louis Cheskin. Methods of achieving effectiveness in packaging, advertising and other marketing media. Color charts are included. Nature and psychological aspects of color, techniques for testing color and design effectiveness as marketing tools. Instruction as to preparation of art—including color photography, engraving and printing—are presented. \$5.00.

106. **Chinese Calligraphy** by Chiang Yee. Deals with the origin and construction of Chinese characters, styles, techniques, strokes, composition, training and the relations between calligraphy and other forms of Chinese art. The author gives thoughtful consideration to the aesthetics of the visual beauty of words and their formation. 230 pages, fully indexed, 6 plates and 155 text illustrations. \$6.00.

ANNUALS

83. **International Poster Annual, 1954**. Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.

84. **The Penrose Annual, Vol. 48, 1954**. Edited by R. B. Fishenden. Solid technical data on new reproduction processes, complete with full color illustrations. Articles cover negative materials with built in screen, ferro-magnetography, Xerography, Klichograph Engraving Machine, Monophoto, teletypesetter for book work, dry offset, ungrained metal plates for offset, photographic color proofs, aniline printing, and a host of other technical information. \$9.50.

91. **Graphis Annual, 1954/55**. Edited by Walter Herdeg and Charles Rosner. 3rd volume of the encyclopedia of international advertising art presents a pictorial survey of printed publicity of 19 countries. 710 illustrations, 66 in color, are accompanied by running commentary in three languages. Cloth bound. \$12.50.

94. **33rd Annual of Advertising and Editorial Art**. To be published December 6 for the New York Art Directors Club. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition last spring. \$12.50.

ART

103. **An Atlas of Anatomy for Artists**. Fritz Schider. 1955 edition enlarged to include 300 figure studies by Leonardo, Michelangelo, Rubens, Degas, Rimmer, Vesalius and ten other masters. Contains more than 500 pictures of the human form. Special section contains nude-madel action shots and photographic studies of growing children. \$6.

DISPLAYS

100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.

LAYOUT

87. **Advertising Layout**. William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.

LETTERING, CALLIGRAPHY

96. **101 Alphabets** by Hunt & Hunt. Manual of lettering styles showing more than 100 styles ranging from Roman to modern. \$3.75.

104. **The First Writing Book, Arrighi's Opera**. John Howard Benson. A facsimile and translation of the first and finest handwriting manual of the Chancery hand, written by Ludovico degli Arrighi in the 16th century. Mr. Benson has supplied notes and translation and written the book in a hand based on the original. \$2.50.

SWIPE FILES

19. **750 Designs, Borders, Backgrounds, Tints and Patterns**, H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.

52. **3000 Pictures**, grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends. \$3.00.

60. **Picture Encyclopedia**. 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.

102. **Layout File** by Harry B. Coffin. Idea starters for the designer, advertiser and buyer of printing. There are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, displays, etc. Reprinted from American Printer. \$2.00.

TELEVISION

31. **Designing for TV**, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

98. **Staging TV Programs and Commercials** by Robert J. Wade. A solid factual, illustrated package of know-how on planning and executing sets, props, production facilities. Covers staging, scenic construction, lighting, special effects, graphics. Written for the pro by an AD and TV production man. \$6.50.

PHOTOGRAPHY

80. **The Airbrush Technique of Photographic Retouching**. Walter S. King and Alfred L. Stade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with looseleaf binding. \$9.50.

PRODUCTION

101. **The Technique of Advertising Production**. Thomas Blaine Stanley. Second Edition. Up-to-date revision of a basic text which is packed with practical data, charts, diagrams and tables. A good reference book for both the student and art and production personnel. Indexed. \$6.75.

COPYFITTING

42. **Streamlined Copy-fitting**. Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master gauge. \$5.95.

GENERAL

79. **Commercial Art as a Business**. Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

74. **American Slogans, 1952-53**. William Sunners. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.

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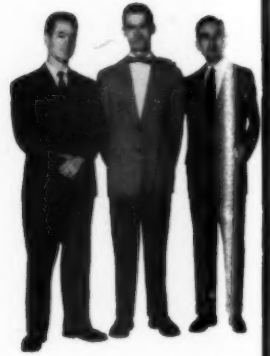
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